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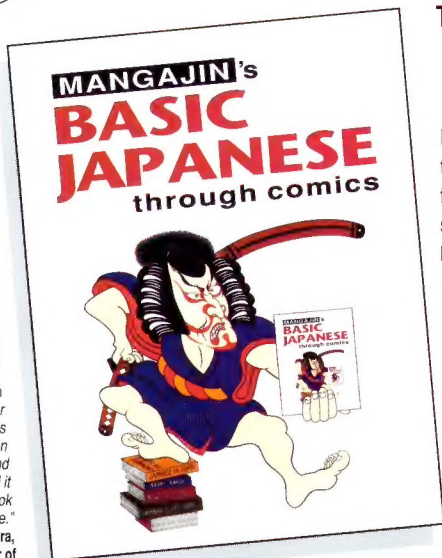




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CONTENTS



page 10



page 7



page 64

FEATURES

特集

tokushū

- 7 **Political Cartoon**
Clinton finds dealing with Japan like playing an arcade game.
- 10 **Pachinko, Japan's National Pastime**
Pachinko ("Japanese pinball") generates more revenue than golf, horse racing, video games and movies combined, equaling (some say surpassing) Japan's auto industry. What's the appeal?

DEPARTMENTS

連載/コラム

rensai/koramu

- 4 **Letters** Info on how to subscribe to a Japanese magazine in the US.
- 5 **Brand News (Innovative uses of the Japanese language)**
"Nick & Ann" — a new couple in Japan.
- 16 **A Taste of Culture with Elizabeth Andoh**
Two popular women's magazines offer a peek at the neighbors' lifestyles along with recipes and homemaking tips.
- 20 **Book Reviews**
Terra Brockman takes a look at two novels about Japanese businessmen in the West: Clive James' *The Man From Japan* and Meg Pei's *Salaryman*.
- 30 **Basic Japanese: Daijōbu**
Daijōbu means "all right," but only in some situations. *Mangajin* shows you how to get the most out of this word while avoiding embarrassing misuses.
- 36 **Warning & Pronunciation Guide**
- 84 **Vocabulary Summary**
- 86 **Classifieds**

MANGA

漫画

manga

- 26 **Calvin and Hobbes**, by Bill Watterson
- 28 **The Far Side**, by Gary Larson
- 37 **Tanaka-kun** • 田中くん, by Tanaka Hiroshi
- 40 **O-jama Shimasu** • オジャマします, by Imazeki Shin
- 42 **A Visual Glossary of Modern Terms** • 図説現代用語便覧, by Deluxe Company
- 46 **OL Shinkaron** • OL進化論, by Akizuki Risu
- 48 **Binbō Seikatsu Manyuaru** • ビンボー生活マニュアル, by Maekawa Tsukasa
- 56 **Warau Sēruman (Part II)** • 笑ウせるすまん, by Fujiko Fujio (A)
- 64 **Naniwa Kin'yūdō** • ナニワ金融道, by Aoki Yūji

Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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Editor's Note

When it comes to language, the Japanese are insatiable importers. The shameless appropriation of English words into Japanese and the subsequent distortion of their pronunciation under the constraints of the Japanese phonetic system are a source of wonder and amazement for foreigners of all nationalities. It's not surprising that words such as *sandoitchi* ("sandwich") and *hanbāgā* ("hamburger") came to be used in Japan to describe those culinary imports from the west, but when I hear words like *gōjasu* ("gorgeous"), *ōsodokkusu* ("orthodox"), or *nansensu* ("nonsense"), I can't help but think that the Japanese are letting us do all the work of coming up with those words, and then enjoying the fruits of our labor.

America is slowly starting to retaliate by importing words such as *sushi*, *futon*, and *keiretsu*. And the American mangling of the word for that insidious Japanese export, *karaoke*, evens the score for years of Japanese mispronunciation of words like *ūman ribu* ("women's lib").

This issue of *Mangajin* makes a small contribution toward establishing a better balance of linguistic trade. In our selection from *Dai-Tōkyō Bimbō Seikatsu Manyūaru*, the word *negi* is used (pages 48/49 and 54/55). We initially translated it as "long onion," a rather literal translation of *naganegi*, since the visual clearly showed that this particular *negi* was not a *tamanegi*, or "bulb onion." There were then dissenting voices from those on the editorial staff who claimed that they had never heard the term "long onion" used in English. The dictionary gave "Welch [spring] onion," but my recollection was that even though Japanese *negi* were somewhat smaller in diameter, they were closer in flavor to what are called leeks in English. With controversy raging and the deadline approaching, we finally decided to use the Japanese word *negi*, in italics, in the final translation.

Likewise, in *Warau Serusuman*, the word *chikan* appears on page 62. We could have gone with "masher," or even "molester," but we didn't feel that these words conveyed the same implications, so we went with *chikan* in the final translation.

Having opened the door to this technique of non-translation, we hope that all you readers will feel free to incorporate it into your linguistic lifestyle.

Vaughan P. Simmons

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Seeking weeklies

In *Mangajin* No. 32 there was an article about Japanese magazines, but no contact information was given. I am interested in subscribing to a couple of these magazines. Can you please give me their addresses, and if possible, the rates for foreign subscriptions?

J.R. KEY

Austin, TX

Could you please refer me to a good source for the Japanese weekly and monthly magazines seen in No. 32?

RUSS BARRERAS

Fountain Valley, CA

As we mentioned in No. 32, magazine subscriptions are the exception in Japan—most people just buy single copies at the newsstand or bookstore. Foreign subscriptions are unavailable directly from the publishers.

In the US, most Japanese bookstores and groceries will hold each issue of a magazine for you to come by and pick up. This is the most economical method, since you pay only the cost of the magazine. If you need the convenience of having each issue delivered, your best bet is OCS America (212-599-4517, or check your phone book for local listings). OCS is an air courier service that also specializes in providing Japanese books and magazines to Japanese ex-pats worldwide.

OCS offers two options—air freight and sea freight (the magazines are bulk shipped from Japan and delivered by mail here in the US). With air freight you'll get your magazine 2 to 5 days after it hits the newsstands in Tokyo. With sea freight you'll have to wait 2 to 3 months. Neither option is cheap;

here are prices for five representative weekly magazines (six-month subscription, tax not included).

	Air	Sea
AERA	\$215.24	\$131.30
Sunday Mainichi	\$250.12	\$133.90
Asahi Geinō	\$275.08	\$136.24
Josei Jishin	\$362.96	\$136.24
Weekly Playboy	\$306.02	\$130.00

If you just want a single copy (this option probably sounds much more attractive after seeing the prices above), and there is no Japanese bookstore or grocery store nearby, your best bet is Kinokuniya (we were recommending Kinokuniya as a source for Japanese books and magazines long before they started to advertise with us, but their locations and phone numbers are conveniently listed in their ad on p. 3 of this issue). Here are some of Kinokuniya's prices for single copies of the magazines listed above. Note that these prices may vary slightly depending on the location of the branch, and on the exchange rate.

	Air	Sea
AERA	\$7.40	\$4.90
Sunday Mainichi	\$6.05	\$3.80
Asahi Geinō	\$6.25	\$3.90
Josei Jishin	\$6.25	\$3.90
Weekly Playboy	\$5.90	\$3.50

Some branches get all their copies by air, then reduce the price to the sea rate after a month or so. This means that an issue may sell out and be unavailable at the sea rate. Out of town orders are generally shipped by UPS, so the cost depends on geographical factors.

Seeking Slump

Does *Mangajin* have any plans to add Dr. Slump manga collections to its merchandise section? I suppose it's unlikely, but one can always hope.

PATRICK QUINN

Watertown, TN

Although undeniably a classic, this series is a little hard to find now. We're trying to make a Dr. Slump connection, but in the meantime, take a look at this issue's catalog (US edition only), which features two new manga series, *Kachō Shima Kōsaku* and *OL Shinkaron*.

Innovative uses of the Japanese language

Hot Couple Nick & Ann

There have been several well-known foreign couples in Japan. Jack and Betty, the quintessential western couple, provided the dialog for many of Japan's English language textbooks (they are rumored to be distant relatives of Dick and Jane of American textbook fame). Then there was Ken and Mary, a couple who achieved fame in an ad campaign for the highly successful Nissan Skyline.

Now there is "Hot Couple Nick & Ann" appearing on wrappers for the popular snacks *niku-man* and *an-man*. These are two varieties of hot Chinese-style steamed buns: *niku-man* are filled with *niku* ("meat") and *an-man* contain *an* (a kind of jam or paste made from sweetened beans, used in countless Japanese confections). The generic term for these buns is 中華饅頭 (*chūka manjū*, "Chinese manjū"), abbreviated as *chū-man* at the bottom of the drawing in the description 中まん家族 (*chū-man kazoku*, "the Chinese-bun family"). These *niku-man* and *an-man*, along with the clever wrappers, are made by 新宿中村屋 (*Shinjuku Nakamura-ya*) and distributed to convenience stores, bread shops and other outlets.



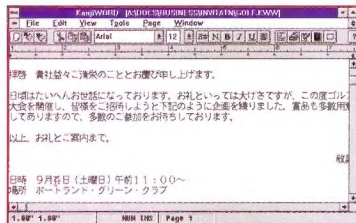
Thanx to: Loris Mann in Kanagawa

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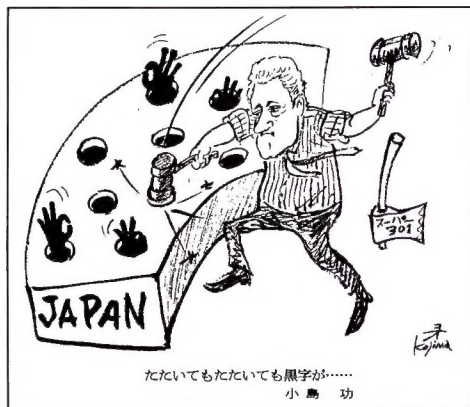
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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)



たたいてもたたいても黒字が……
小島 功

© Kojima Kō. All rights reserved. First published in Japan in 1994 by Asahi Shinbun, Tokyo. English translation rights arranged through Asahi Shinbun.

Following the collapse of a US-Japan trade summit, this Feb. 28 cartoon shows Clinton playing an ineffective game of whack-a-mole (*mogura taiji*, "mole extermination" in Japanese), trying to beat down Japan's trade surplus. (The "OK" hand signal means "money" in Japan.) Behind Clinton is the menacing "Super 301" ax, a trade provision that calls for retaliatory measures against countries that engage in unfair trade practices. Super 301 was written specifically with Japan in mind.

Ax: スーパー 301
Sūpā 301

Super 301

Caption: たたいても たたいても 黒字 が...
Tataite mo tataite mo kuroji ga...
even though hit even though hit black letters (subj.)
No matter how much he whacks, (Japan still has a) trade surplus.

- *kuroji*, lit. "black letter(s)" is used to mean "in the black/surplus" in Japanese. Here, it refers to Japan's trade surplus. One common usage is *kuroji ni naru* ("become/be in the black"), but the *ga*... in the caption (along with the picture) suggest *kuroji ga deru*, "surplus comes out/appears." (Cf. *akaji*, page 65.)

(Artist) 小島 功 (The name 功 is often read Tsutomu, but Kō is written in katakana over the signature.)
Kojima Kō

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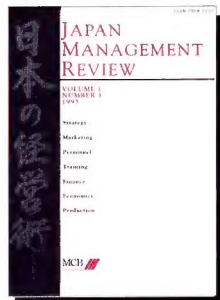
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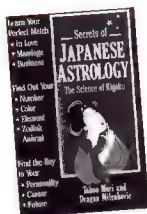
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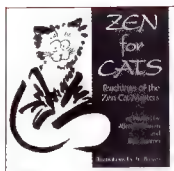
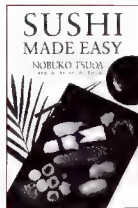


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by Caroline McKeldin

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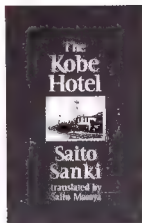
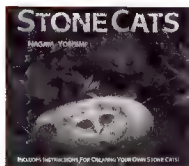
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PACHINKO

Japan's National Pastime

by Elizabeth Kiritani

Pachinko, sometimes called "Japanese pinball," generated official revenues of almost 17 trillion yen (¥17,000,000,000,000 — that's about 154 billion dollars) in 1992, equaling the Japanese auto industry and dwarfing other leisure activities such as golf, video games or movies. Those are the official figures; it's estimated that the actual figure is twice that much, making pachinko the biggest business in Japan.

Every morning the same scene repeats itself from big cities to small villages all across Japan: men, and an occasional woman, lining up for the 10 AM opening of their favorite pachinko parlor. The early birds have much to gain, because if they get to one of the good machines they can earn the equivalent of an entire day's salary, and sometimes a lot more.

Pachinko is the most popular leisure activity in Japan, and for some it is much more than mere recreation. Between 40 and 50 million people—roughly a quarter of the population—play pachinko at least occasionally, and as many as 30 million are avid players. For many the garish neon signs, harsh bright lights and military-style marching music at the parlors produce a

hypnotic effect that temporarily relieves the various stresses of their lives. Although the gambling aspect—the chance to win a quick return on a small "investment"—is an undeniable part of the appeal for all players, for a smaller number of pachinko professionals (called パチプロ, *pachipro*), the game can actually yield sizable earnings.

The game itself is fairly straightforward. Customers pay for a supply of steel balls about $\frac{1}{8}$ " in diameter which are placed into a tray and automatically propelled into the machine by turning a dial handle. The old-style machines which used a thumb-operated flipper to propel the balls are now obsolete. Modeled after an early 20th century American pinball game called Corinthian (コリント ゲーム, *Korinto Gēmu*, first imported into Japan in the 1920s), the machine has been tilted vertically so that the seated customer can play the game and view the action with minimal effort. The balls shoot up and then cascade downward through a maze of pins toward a number of open slots. When a ball goes into a scoring slot, the machine pays off—with more balls. If any balls are left at the end of a session, the player takes them back to the counter where they are counted by machine. The player then re-



A neon oasis in the night, this pachinko parlor in Tokyo's Shinjuku entertainment district also features a mahjong parlor on the 3rd floor.

The word pachinko comes from the onomatopoeic word *pachin* (パチン), used to describe a snapping, clicking or cracking sound/action. *Pachinko* is the word for "slingshot" in Japanese, and it was probably applied to this kind of game because in the early versions, the ball was propelled by a thumb-operated, spring-loaded lever, in a manner somewhat reminiscent of a slingshot.

Spending on Leisure Pursuits (in ¥billions)



Source: Leisure and Recreational Activities in Japan '92, by the Leisure Development Center Foundation

• dwarfing = (...を) 大幅に上回る (...の) *dhaba ni uwamawaru* • equivalent of = ...に相当する ... *ni sotō suru* • avid = 熱心な *nesshin-na* • produce a hypnotic effect = 催眠状態にする *saimin jōtai ni suru* • yield = もたらす/生む *motarasu/umu* • tilt vertically = 垂直に立てる *suichoku ni tateru* • cascade = 滝のように落ちる *taki no yō ni ochiru* • maze = 迷路 *meiro* • onomatopoeic word = 擬音語 *gion-go*



Pachinko players with their hands on the dial and their eyes on the machine.

ceives a slip with the amount of the winnings printed on it, and the slip can be exchanged for prizes.

The prizes given by the parlors themselves are legal and consist mostly of items like crackers, pickled plums, cigarettes or candy, although some parlors offer a much wider range of household products and even home electronics. Virtually all pachinko parlors also award "special" prizes that can be exchanged for cash. These cash payoffs are not legal, and almost always involve underworld sources, but arrests or legal action are practically unheard of.

Underworld Ties

The underworld is extensively involved in the pachinko industry, which makes an inviting target because of the large number of cash transactions. The practice of under-reporting pachinko revenues is well known, and was even a focus of a popular movie by Itami Jūzō, *Marusa no Onna* (A Taxing Woman, 1987), about a diligent investigator for the Japanese IRS. Despite some recent moves to tighten control over the industry and a few high-profile tax evasion prosecutions, there is a long-standing pattern of public and official indifference to the industry's underworld ties, as well as tolerance for the accompanying illegal activities.

When a pachinko parlor customer opts for a "special" prize, he or she must take that prize elsewhere to receive the cash payoff. Because the cash payoffs are illegal, they cannot take place openly within the parlor itself. Typically customers are directed to back-alley locations where they make the exchange through what often is literally a hole in the wall.

The party on the other side of the hole in the wall (you will rarely see anything more than a hand when you make the exchange) is a kind of sub-contractor who dispenses cash for the special prizes and then sells the prizes back to the pachinko parlor with a fixed margin added on. Thus, the qualifications for operating this kind of exchange business are a certain amount of operating capital and a willingness to engage in an activity which

is, strictly speaking, illegal. Special prizes are typically items such as bars of plastic with fake pearls embedded in them or flat "gold bars," although these change periodically and seem to vary by geographical region.

An entire peripheral industry has grown up to serve hardcore players' unquenchable drive to win. There are a host of specialty pachinko magazines (a recent trip to the Kinokuniya Bookstore in Shinjuku, one of Tokyo's largest, turned up 17 different magazines on the newsstand), and even schools teaching the latest on how to beat new machines. If you're interested in reading about pachinko, however, be forewarned that the magazines also feature lurid pictures of nearly nude women, mostly in ads for various types of "escort services."

Pachinko Hardware

Pachinko machines cost about ¥150,000, and parlor owners usually buy them outright. Even a small parlor will have at least 100 to choose from. Larger parlors house 500 or more.

Although variations abound, and terminology seems to vary somewhat, there are three main types of pachinko machine: *Hanemono*, *Deji-Pachi* and *Kenrimono*.

Hanemono 羽根モノ (*hane* 羽根 means "wing," and as a suffix, *mono* モノ means "type") is the easiest to play. This type



The face of a *deji-pachi* type machine: this model is called *Tsunatori Monogatari* and features a sumo theme.

• arrest = 逮捕 *taiho* • IRS = (Internal Revenue Service) 国税庁 *kokuzeichō* • tolerance = 寛容 *kan'yō* • peripheral industry = 関連事業 *kanren jigyō*
 • unquenchable = 抑えられない *osaearenai* • lurid = けばけばしい/毒々しい *kebabashii/dokudokushii* • escort services = エスコートサービス
esukōto sabisu • buy outright = 即金で買う *sokkin de kau*

of machine has a central scoring slot with wing-like appendages which momentarily open under certain conditions, allowing balls to enter more easily. In *hanemono*, the placement of the pins remains a factor in winning. They are less expensive to play because they are less risky, but the wins are less spectacular. Two of the popular models in this category are Flying Carpet (フライングカーペット), and Dracula's Castle (ドラキュラ城). One of the early *hanemono* models featured an airplane (飛行機, *hikoki*) design, and *hikoki* was apparently used as a generic term for this type of machine at one time.

Deji-Pachi デジパチ (a contraction of the katakana rendering of "digital pachinko") refers to a type of machine in which the payoffs are controlled by a computer—hence the name. *Deji-pachi* machines feature an LED display in the center, activated when a ball enters a particular slot. The central display usually resembles the drums on a slot machine, but *pachi-suro*, or "pachinko slots" are a different category altogether (see below). On *deji-pachi* machines, placement of pins is of less consequence than on a *hanemono* machine. When the central display shows 7-7-7, or some other winning combination, a pay-off sequence known as a "fever" begins, and these machines are sometimes referred to as *fiiba* (フィーバー) type. Because *deji-pachi* machines are computer controlled, there is no special way to choose a good machine other than by identifying which machines seem

to be paying well.

Kenrimono 権利モノ (*kenri* 権利 means "right/claim/privilege," and *mono* モノ means "type") machines are for serious gambler-types. The name is a reference to certain "rights" which accrue in the course of play. Success on a *kenrimono* machine requires a detailed knowledge of these "rights" and how to take advantage of them. With one model of *kenrimono*, the player has a 1 in 300 chance of winning; however, just one win will up the rate ten times (to 1 in 30), and can garner between 800 and 6,500 balls. After the player gets one win, all balls have to be aimed at a specific spot on the right side of the machine. Players are often seen sitting at these machines with several buckets of balls, usually a sure sign they are out to make money. Players can win big but also lose big at these machines. Beginners beware!!

A popular recent entry in the pachinko parlors are the *pachisuro* machines (パチスロ, a contraction of the katakana rendering of "pachinko-slot"). These are essentially just slot machines which use tokens rather than real coins. The tokens can be traded for prizes just like pachinko balls.

Picking a winner

In the older pre-electronic days, the positioning of the *inochi no kugi* (命の釘, the "life pins" positioned immediately above the scoring slots) was the tip-off for a hot machine, and parlors re-

• LED = 発光ダイオード *hakkō daiōdō* • accrue = 生じる / つく *shōjiru/suku* • garner = 得る *eru* • token = 代用コイン *daiyō koin* • tip-off = 予見ヒント *yoso/hinto*

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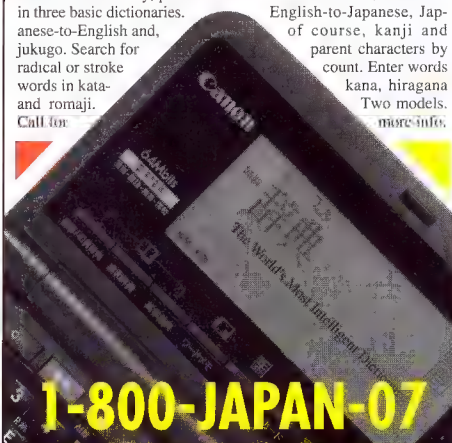
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Pachinko magazines feature covers as colorful as pachinko machines



Pachinko-Marushō Daisakusen offers info and tips on playing the latest machines.



Pachi-suro Kōryaku (Pachi-suro Strategy) Magazine is for the "pachinko-slot" machine player.



777, read Surii Sebun = "Three Seven(s)," features pachinko-related manga stories.

positioned pins over night. With the advent of electronic circuits that control wins, the pin connoisseur has been left in the dust. Pins are generally repositioned to increase the number of wins only when a new parlor opens or an old parlor reopens with new machines, in hopes that customers who win big will come back for more.

Although pin positions now have little meaning, players still line up in the mornings. Mr. Nakamura Kinzō, a 52-year-old Tokyo restaurant owner and self-styled "pachinko pro," explains that "the electronic circuits are altered only once every three or four days. Serious players will be in the parlor at closing time checking out which machines are ringing up big wins. Those are the machines they make a bee-line for the next morning. Especially if they are *kenrimono* machines, they'll give spectacular wins. Forget about the pins..."

Even though much of the technique has been taken out of the game, Mr. Nakamura is unconcerned. What's important, he says, are the cash payoffs. "If it weren't for the payoffs, I wouldn't bother to play. It'd be just like a video game. Why waste your money on nothing?"

On his best day Mr. Nakamura says he made ¥92,000 (\$836) in three hours, starting out with just ¥3,000. On his worst, he lost ¥55,000 (\$500) in about the same period of time. His favorite machine is the *hanemono* type. "Hanemono is fun," he

says. "The trouble is you can't find them much anymore. There is less of a risk and you can play longer. Neighborhood parlors are best. Here in Sendagi, we can play four machines at the same time. Other places won't let you do that."

The current economic hard times may be the pachinko parlor's best friend. At a time when people are cutting corners and are worried about the economy, pachinko pulsates with neon promise. Says Mr. Nakamura, "With only ¥3,000, it is possible to make ¥100,000 (about \$900). With the economy the way it is and my own business down, I don't want to waste my money on a movie or a night out. But pachinko, that's different—today just might be my lucky day!"

High-tech Pachinko Wars

Now that computers and other sophisticated electronics are used to control machine payoffs, truly enterprising players must become high-tech buffs in order to keep up.

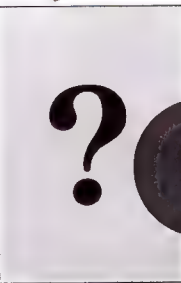
Last year the high-tech pachinko wars made headlines all across Japan. Pitted against each other in this struggle are the parlor owner and the serious recreational or professional player. Both are trying to manipulate the programming of the machines that determines the percentage of wins, a percentage which is set by law. Pachinko pros scour Akihabara and other

(continued on page 44)

• connoisseur = 通 *tsu* • alter = 変える *kaeru* • pulsate = 脈打つ *myaku utsu* • enterprising player = パチンコで金儲けをしようとする人 *pachinko de kanemōke o shiyō to suru hito* • scour = あさり *asari aruku*

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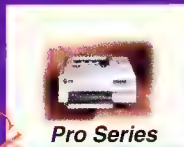
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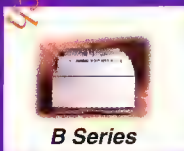
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Cook & Tell



Two top homemaking magazines reveal more than just cooking & cleaning secrets



by Elizabeth Andoh



When I resettled in Japan last fall after living in the States for more than a decade, I sought the counsel of a number of Japanese friends and colleagues as to employment opportunities in the post-bubble economy. Several food writers I know here urged me to check out two extremely popular publications: *Orange Page* and *Tanto*. Indeed, I am grateful for their suggestions. Although I may never pursue writing assignments from either magazine, reading recent issues of both publications from cover to cover has been most illuminating. Their large, color-photo filled pages are packed with informative articles on a wide range of culinary matters. But, quite frankly, it is the advertisements, letters-to-the-editor, and articles on household management issues that make these magazines so fascinating. I hope, therefore, that you folks will indulge me in this installment of "A Taste of Culture" and allow me a somewhat less gustatory view of life in the Land of the Rising Sun. Instead, I invite you to join me as I peek shamelessly into the lives and familial fantasies of my millions of Japanese neighbors.

Orange Page (オレンジページ) is published twice a month by a company affiliated with the Dai-ichi retail chain. Indeed, the name comes from the origi-

nally orange-tinted pages of Dai-ichi's publicity flyers, and the now wildly popular magazine is filled with a mixture of commercial and editorial material—what is often referred to as "advertorials." *Orange Page* is subtitled 生活便利マガジン (*Seikatsu Benri Magajin*, "Lifestyle Convenience Magazine"), and features articles on cooking, home decorating, personal health & hygiene, domestic travel and other topics of interest to its primarily urban, 20-to-30-something readership. These are modern Japanese consumers who clearly value convenience in their daily lives.

Tanto (たんとう), published monthly and targeted to the same audience, is a fairly recent addition to the long list of fashionable magazines published by Shueisha, one of the big-three Japanese publishing houses. The *Tanto* logo is a combination of modish, upper case Roman letters and jaunty, handwritten hiragana. When I queried their editorial department as to the meaning of the name, I was told that "*tanto tanto*" is Italian for "eat a lot" and, since it sounded like たんと食べなさい *tanto tabenasai*, an expression heard in the Kansai region

meaning "eat up," most readers find the name both stylish and charming! The magazine is subtitled おいしい料理、素早く・おしゃれに・ヘルシーに! (*Oishii ryōri, subayaku, oshare ni, herushii ni!* ("Delicious food; quickly, elegantly, healthfully!")), which just about covers every stylish and charming buzzword currently in use.

Orange Page recently began a column called 家族を幸せにするインテリア (*Kazoku o Shiawase ni Suru Interior*, "Interiors to Make Your Family Happy"), which suggests ways of redesigning living space to make for a happier home life. Some of the ideas for eking out additional storage space or for making the living room more cozy are pretty creative, but it's the data included at the end of each of these articles that's really riveting. A special section called ちょっと知りたいとなりの生活 (*Chotto shiritai tonari no seikatsu* (literally "a few things I'd like to know about my next door neighbors' lifestyle")) provides statistics on such alluring topics as the frequency with which husbands and wives eat dinner together, and who sleeps with whom! Let me clarify.

• pursue = 得ようとする / 求める *eyō to suru/motomeru* • culinary = 料理関係の *ryōri kankei no*
• gustatory = 味覚の *mikaku no* • hygiene = 衛生 *eisei* • jaunty = しゃれた *shareta* • riveting = 興味深い *kyomi-bukai*

According to the Tokyo Gas Company's Urban Lifestyle Research Center (都市生活研究所 *Toshi Seikatsu Kenkyūjo*), which conducts various surveys, a little more than 40 percent of husbands and wives manage to share the evening meal five or more nights a week. Just under 30 percent of couples manage to eat together 3-4 evenings a week, around 20 percent eat dinner together 2-3 times a week, another six percent eat together only 3-4 times a month, and nearly four percent almost never eat dinner together at all. Keep in mind that this data was extracted from a survey that polled younger members of Japan's work force. I'm certain that more than half of the 45-and-over salaried workers would have responded that they dine only once or twice a week with their spouses. The title of this survey, 夫婦コミュニケーションの充実のため (Fūfu Komyunikēshon no Jūjitsu no

Tame, "For Promoting Better Communication Between Husbands and Wives"), confirms my growing suspicion that most Japanese assume their eating habits are intimately linked to all aspects of human relations.

As for the titillating statistics on typical sleeping arrangements in contemporary Japanese households, the following excerpts come from a "health and safety" survey conducted by the "Housing Industry Information Service" (住宅産業情報サービス *Jūtaku Sangyō Jōhō Sābisu*): 45.2 percent of wives sleep with their husbands, 40.7 percent of wives

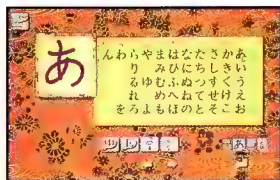


Learning how to cook fish from an *obāchan!* This typifies *Tanto's* step-by-step approach to recipes.

sleep with their husbands and children together. Another 10.7 percent of the wives surveyed said they sleep with their children, 3.2 percent said they sleep by themselves, and, if you're doing your arithmetic and want to know with whom the remaining 0.2 percent sleep, the answer is "none of your business," since that's the percentage of non-respondents

• spouse = 配偶者 *haigūsha* • confirm = 裏付ける *urazukeru* • titillating = 興をそそる *kyō o sosoru* • contemporary = 現代の *gendai no*

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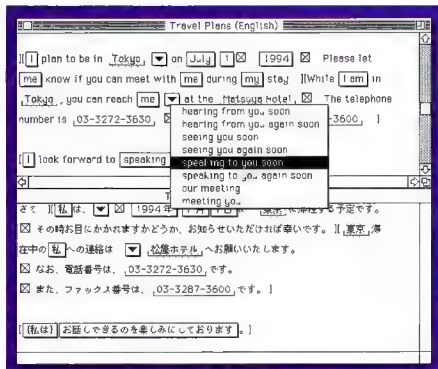
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An Orange Page article about the proper way to drink green tea and eat Japanese-style confections.

to that particular question!

By the way, the editorial staff of *Orange Page* concluded that *わが国ではまだ「川」の字* が一般的のよう *Wa-ga-kuni de wa mada 'kawa no ji' ga ippan-teki no yō*, or "In our country, the 'river pattern' still seems to be prevalent [in sleeping arrangements]." The configuration for the character for "river" (川) is three vertical lines; the outer, longer lines are the parents (arguments can be made for either the husband, or wife, sleeping on the right or left side) and the shorter one in the middle represents the child.

Tanto magazine has its fair share of intriguing material, too. In particular, the contributions from readers are quite revealing. In addition to the section devoted to tales of cooking disasters (gelatin that never sets, vain cooks who don't wear glasses and then mistake sugar for salt, etc.) the フリートーク (furii tōkingu "free talking") segment contains all sorts of embarrassing secrets: husbands who literally lick their plates clean, other husbands who need to sniff everything—food, clothes, even people—and women who admit to wanting more free time for themselves.

Indeed, one recurring theme in *Orange Page*, *Tanto* and similar 婦人雑誌 *fujin zasshi* (women's magazines), is the emancipation of the average Japanese housewife from needless time-consuming tasks. New products, such as "hot" plates that defrost foods faster, powerful cleansers that instantly dissolve bacteria-laden mildew, and paper-cutters that quickly flatten empty milk cartons, do not in any way suggest that women shouldn't be primarily responsible for household management. Rather, the profusion of new household products indicates the growing power of young housewife-consumers who not only control family budgets, but who also believe they are entitled to a comfortable life.

In the next installment of "A Taste of Culture" we'll return to tastier topics and explore the world of Japanese breads!

Correspondence to: Elizabeth Andoh, c/o MANGAJIN, PO Box 7119, Marietta, GA 30065-1119

• conclude = 結論する *ketsuron suru* • intriguing = 好奇心をそそる *kōkishin o sosoru* • lick = なめる *nameru* • sniff= 臭いをかく *noit o kagu* • emancipation = 解放 *kaiho* • mildew = 白かび *shirokabi* • profusion = 豊富さ *hōfusa*

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Japanese Heroes Abroad

Two books,
reviewed by
Terra Brockman

When I first went to Japan ten years ago, it seemed to be the Europe for a new generation of American writers. Just as Ernest Hemingway, Gertrude Stein and other aspiring American writers went to the sophisticated capitals of Europe in the earlier part of this century, so young writers such as Brad Leithauser and Jay McInerney made Japan an aesthetic pit-stop in the latter part of the century—absorbing otherness and angst to fuel their creative fires and bring to life new young heroes of American *Bildungsroman*. Leithauser distilled his Japan experience into the lovely, poetic first novel *Equal Distance* (Knopf, 1984), while McInerney came up with a respectable second novel, *Ransom* (Random House, 1985). Throughout the rest of the '80s and into the '90s, many other young Western writers (and writer manqués) have visited Japan to lose their innocence and reconcile their disillusionment with their dreams, thereby coming up with (or so the theory goes) material for compelling fiction.

In *Salaryman* and *The Man From Japan*, however, we have Western writers writing Japan-informed *Bildungsromans* with a twist: the protagonist is not a Westerner in Japan, but a Japanese in the West.

Akira Suzuki, the hero of Clive James' *The Man From Japan*, is sent to London by his superiors in the top levels of the government bureaucracy "to acquire the cosmopolitan ease which cannot be learned at home even at the best schools of etiquette." In addition to "cosmopolitan ease," Suzuki craves a certain manageable level of foreign excitement, even danger, to fuel his own writerly aspirations.

And so he succumbs to an out-of-control English girl who calls herself Jane Austen. Jane has spiky blond hair, a

ghostly white face, scars on her wrists, and speaks a spicier English than Suzuki has ever heard before: "Everyone who had ever refused her was a wanker, a bastard, or a cunt. Her bank manager was a wanker, a bastard, and a cunt." Undeterred, Suzuki strives manfully "to bring his capacity for comprehension into line with this latest, most extreme manifestation of the semantic anarchy in which people condemned to use the English language managed to convey meaning to one another without dying on the spot from shame."



The Man From Japan
Clive James.
New York:
Random
House,
1991.
173 pages,
\$20.00
(hardcover)

With Jane, and later with the lovely Lilian Pfimmlin, Suzuki gets his fill of sex and danger, action and adventure. As a modern Candide, Suzuki barely has time to get out of one scrape before he is thrust into another. Luckily his great skill in the martial arts allows him to escape from a few nasty situations—only to land smack-dab in the middle of tabloid headlines such as JAP RAMBO GOES BANANAS, which in turn leads to general panic in the higher echelons of the Japanese government.

Before Suzuki can be recalled to Japan, however, Clive James gets in a rollicking tale. The primary purpose of *The*

Man From Japan seems to be to entertain. It achieves this goal effortlessly and along the way the reader also learns a bit about Japanese culture. For example, James writes that Suzuki "had been sensational at school, but then young Japanese people always are. More remarkably, he had not wasted his time at university. Japanese universities, even the best ones . . . are mostly just a beery hiatus between working too hard at school and working too hard at one's career." Toward the end of the novel come a few more "messages," as when a Kabuki actor Suzuki is translating for intones: "whether our cultures understand each other is not a meaningful question unless each culture understands itself."

In *Salaryman*, the quest is not so much for cultural understanding as for personal understanding. Meg Pei's novel centers around Jun Shimada, her first-person narrator who is, like Suzuki, an innocent abroad. Unlike Suzuki, however, Shimada is a mere cog—a mid-level executive in a large Japanese electronics corporation. He also has a wife and child, whom he rarely sees, and who accompany him with great reluctance to his posting in New York.

Shimada is not your average salaryman, however. His father was a famous writer and intellectual who never married his mother and who committed suicide with his 15-year-old mistress. Afraid of the violence and depression and unpredictable nature of his father's "artistic" life, Shimada has made a conscious decision to be just the opposite—a by-the-book company man with the security and comfort that entails.

In America all that certainty begins to fall apart: his wife is depressed to the point of catatonia and tries to break out of it with an affair that leaves her pregnant. She has the child and pretends it is Jun's and he goes along with the pretense. Finally Jun's wife cracks, going back to Japan with her children and without a word to Jun, who is in Chicago on business. From this point Shimada spirals swiftly downward with vast quantities of alcohol smoothing the way. He finally hits bottom, lands in the hospital and then winds up at a replica of the Kinosaki spa just outside Montreal where Japanese companies send their burned-out employees for a rest

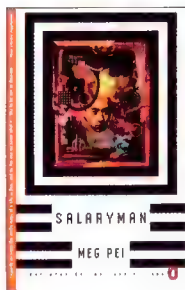
• aesthetic = 美的な *biteki na* • pit stop = ピットストップ 燃料補給、修理のための休憩 *pitto infenryō hokuyū, shūri no tame no kyukei* • manqués = なりそこない *narisokunai* • protagonist = 主人公 *shuyūkō* • wanker = (卑語) 下品な人をする人 (*higo*) 尻叩きをする人 (*hito*) • cunt (女性性器をさす卑語) たちの悪いやつ (*ijoshi seiki o sasu hito*) *tachi no warui yatsu* • undeterred = おしげずい *ojigezu i* • smack-dab in the middle = どまん中 *domanaka* • rollicking = 活気ある陽気な *kakki aru/ōki na* • beery hiatus = ビールばりの中休み *biiru bitari no naka-yasumi* • cog = 歯車 *haguruma* • catatonia = 緊張病 *kinchōbyō*

cure. There, with the help of the resort's owner, Shimada finds the courage to try and live a life of his own devising.

Meg Pei writes very well, with vivid dialogue and wonderful empathy for all the characters, especially the disintegrating Shimada, his gay friend and former co-worker Keiji, his Italian-American lover Gina, and in the final pages, his wife Taeko. Pei also uses lovely imagery. Speaking of the death of his mother, Shimada says he felt relief, but "sadness, too, keen and sharp, and I imagined it on my heart all brown and soft, like a bruise on a nectarine." Pei also has a bit of a didactic streak, which may become tedious for the Japan cognoscenti, but will be useful to neophytes who do not yet know about the conformist salaryman code, the *oyabun* relationships, the Christmas cake girls, the concept of *rōnin*, the values of *bushidō*, the difficulties returnee children face back in Japan, and the literal work-

ing to death (*karōshi*) that so many Japanese salarymen engage in.

In the end, Pei's novel successfully accomplishes what Shimada says he is set-



Salaryman

Meg Pei,
New York, 1992
Viking, 1992
296 pages,
\$11.00
(paperback),
\$21.00
(hardcover)

ting out to do in the prologue—to add a dimension "beyond that caricature stereotype of a Nip in a business suit, or a buck-

toothed four-eyed Nip with a camera around his neck, or the Nips you saw screaming "Banzai" in your John Wayne movies." In the modern-day equivalent of Shylock's "Hath not a Jew eyes" speech, Shimada states: "We are all flesh and blood, not Nips." And in reading *Salaryman*, one soon comes to care for each character as a complex and compelling flesh-and-blood human being.

Both Pei and James tell the classic tale of a young man coming of age—that it is a Japanese man coming of age in the West only makes the stories richer and more relevant. In addition, *The Man From Japan* and *Salaryman* give the reader truer and more vivid insights into East-West conflicts than many of the authoritative tomes discussing trade deficits or political theory. They're also a lot more fun.

Terra Brockman is a free-lance writer and author of *The Job Hunter's Guide to Japan*.

• disintegrating = 崩壊していく *hōkai shite iku* • bruise = 打ち傷 *uchi-kegata* • didactic streak = 啓蒙的な面 *keimoteki-na men* • tedious = 冗長/退屈 *jōchō/jōkoku* • cognoscenti = 通人 *tsūjin* • neophyte = 初心者 *shoshinsha* • Nip = (日本人の蔑称/Nipponeseの略) *Nihonjin no besshi/Nipponese no ryaku* • "Hath not a Jew eyes" = シェークスピアのベネズエラの商人よりの引用: 「ユダヤ人にも目があるではないか」(ユダヤ人も同じ人間だ) *Shēkusupia no Benisu no Benisu no Jonin yori no miyō*. "Yudaya-jin ni mo me ga aru de wa nai ka" (Yudaya-jin mo onaji ningen da) • relevant = 今日的な意義のある *kon nitchiteki-na igi no aru*

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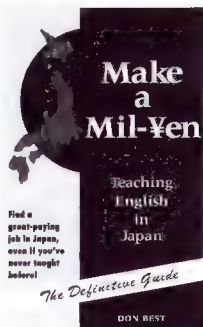
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Japanese Meals

日本の食事



Many people have been curious about the kinds of food I have been eating here in Japan, so I kept a record of my Japanese tabemono for a week. I tried my best to describe the various items, but it was difficult.

Most of my meals for this week were at my homestay in Kanazawa and cooked by my mother or sister. I suspect that this family might be more westernized than many Japanese families. An example of this is eating bread and eggs for breakfast instead of rice, fish and soup. In addition, I seem to be served a lot of fruit which is very expensive in Japan. Perhaps my family is doing this especially for me.

Also, it is amazing that while this week was fairly typical in terms of the quantity of food, I have lost about 15 kilograms since I have been in Japan. I have been trying to exercise and diet, but I think the weight loss is more a function of the types of foods which are in and out of the Japanese diet. There are few fats or sweets. If there is any dessert at all, it is usually fruit. The Japanese diet is mostly fish and vegetables, with rice as the filler food.

SATURDAY, SEPTEMBER 25, 1993

Breakfast: Toast, Margarine, Strawberry Jam, Apple, Japanese Pear, Coffee

The bread is baked in a counter top bread maker, sliced into one-inch thick pieces, and toasted in a toaster oven. The pear is shaped like an apple and has a brownish-green skin which is cut away. It tastes like an American pear, but it has a much firmer texture. The coffee is fresh-ground and much stronger than American coffee. Most Japanese people put milk and/or sugar in their coffee.

Lunch: Rice Soup, Plums, Seaweed, Coffee

The rice soup is nothing more than rice and hot water. Japanese people eat this soup when they are sick or when they want to diet. The flavor is fairly bland so three plums were put in the soup. The plums are small and extremely salty so they do not even taste like fruit. The seaweed is dark green and looks like sheets of recycled paper. It is dried and also very salty.

Dinner: Spinach Salad, Sashimi, Yakitori, Tofu, Eggplant, Beer

Dinner was at a restaurant on this night. We had many selections of items which come in small portions. The spinach salad was delicious, prepared with fried garlic

chips and a dressing consisting of sesame oil and soy sauce. *Sashimi* is raw fish which is dipped in a little bowl of soy sauce mixed with *wasabi*, a hot spicy paste. *Tofu* is good, healthy, bland food made from soybeans. It is served in a bowl with dried, shredded fish sprinkled over the top. Pouring a little soy sauce over it helps to give it more flavor. *Tofu* has the consistency of jello which makes it extremely difficult to eat with chopsticks. The eggplant is much smaller than the American variety; one is only about three inches long. Japanese beer is heavier than American beer and tastes delicious.

SUNDAY, SEPTEMBER 26, 1993

Breakfast: Fried Egg, Toast, Margarine, Tomato, Cucumber, Orange Slices, Coffee

The egg is fried sunny-side-up and served hot or cold. Dressings are available, but I usually eat the vegetables plain. With its colors and variety, the food is arranged beautifully on the plate. A knife and fork is used instead of chopsticks.

Lunch: Bento, consisting of: Rice Balls, Japanese Pickle Slices, Meatball, Breaded Chicken, Fish, Lemon Soda

Lunch was served at a festival at my sister's school. *Bento* is best described as a Japanese box lunch. While there are many sizes and varieties of *bento* (depending on local customs and foods), the common characteristics are small portions and many, many different foods. The total package is always plenty to eat. In restaurants, *bento* can be expensive and include many types of special delicacies. Today's *bento* came in an octagonal shaped box about eight inches in diameter and two inches tall. Inside were three rice balls which are two-inch triangular shaped rice cakes wrapped in sheets of seaweed. In the center of a rice ball there is usually some type of salty fish. One of the rice balls today had a plum in it. The pit was a surprise. There are so many kinds of Japanese pickles (i.e. different sizes, shapes, colors, tastes) that I don't think I have had the same kind twice in three months. The meatball and breaded chicken were small but delicious. I believe the fish is some type of processed fish. It is a small oval-shaped slice, white in the center and pink around the edge. It tastes like crab. The drink was out of a can, weaker and less carbonated than American soft drinks.

Dinner: Rice, Miso Soup, Salad, Baked Chicken, Shumai, Hot Tea

Every dinner at home includes rice. In fact, the literal translation of *gohan* is rice. *Asa-gohan* is breakfast, *hiru-gohan* is lunch and *ban-gohan* is dinner. Rice is usually served in a bowl by itself, but tonight seaweed shavings were sprinkled over and mixed with the rice. *Miso* soup is a light broth with onions and seaweed mixed in it. The salad consisted of shaved cabbage and cucumbers with French-type dressing. The chicken leg was baked with garlic and served with foil wrapped around the bottom of the leg so it can be picked up by the fingers. *Shumai* is a delicious food. Chinese in origin. It consists of little golf-ball sized meatballs (beef and pork) wrapped

in a paper-thin wrapper, sort of like a burrito shell.

TUESDAY, SEPTEMBER 28, 1993

Lunch: *Udon* Noodles, *Tempura* Shrimp, Water

Udon is a long, white, thick noodle made from wheat. It is served in a large bowl, about four inches deep and seven inches in diameter. The noodles are in a light, steaming hot broth which also usually includes chopped green onions and a small slice of processed fish (about the size of a half dollar). I ordered one *tempura* shrimp (*tempura* is a light breading which covers the shrimp and is deep fried) which is placed in the bowl with everything else and quickly becomes soggy. With the skillful use of chopsticks, *udon* is eaten by leaning over the bowl (or by lifting the bowl up close to your mouth) and slurping the noodles into your mouth. The slurping is not considered bad manners and actually helps to cool the noodles which always seem to be the right temperature about the time you are finished. Slurping is a skill which takes time to develop. I occasionally get too aggressive and accidentally wrap a noodle around my glasses! It is also all right to sip directly from the bowl.

THURSDAY, SEPTEMBER 30, 1993

Dinner: *Rice*, *Natto*, Breaded Fish—two kinds, Cooked Salmon, Squid, Chicken Stew, Tossed Salad, Hot Tea

The variety for this dinner was impressive. Two pieces of breaded fish were served on a plate with a shaved cabbage salad (sesame seed dressing). The slice of salmon was cooked without any breading and was a challenge to eat with chopsticks because of the bones. The squid was served with some type of vegetable (perhaps eggplant) in a sauce. Squid has a rubbery texture. The arms (if that is what you call them) are about three inches long and a little thinner than a pencil. The stew had carrots, potatoes and onion with diced chicken. *Natto* is a type of bean that is partially fermented (I believe). It is mixed into a sauce (which looks like a stringy, sticky mess) and then spooned onto the meal's traditional bowl of rice. It has a tangy taste and an odor that all foreigners and 50% of the Japanese find to be revolting. I am an exception because I like *natto*. Many people don't believe me.

by Charles Budd



This article is an excerpt from Mr. Budd's "Letters from Kanazawa: A Foreigner's Collection of Experiences." Interested readers are invited to contact Mangajin for a free copy.

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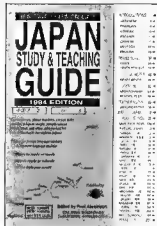
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Calvin and Hobbes

by WATKINS



Calvin: "BU-URRP!"

ゲエーッ!

Geppu

burp

• burp: げっぶ。Buurrp は burp を引き伸ばして強調しているもの。

Mother: "Good heavens, Calvin! What do we say after that?"

まあ、いやだ、カルヴィン! ゲップの後 は なんて いうの?

Mā, iya da. Karuvin! Geppu no ato wa nan te iu no?
well distasteful is Calvin burp 's after as-for what (quote) say (?)

Calvin: "Must be a barge coming through!"

「や、はしけが 通る みたい だ ぞ。」

ya hashike ga tōru mitai da zo.
well barge (subj.) pass looks/seems like is (emph.)

- good heavens は「おやまあ」、「とんでもない」、など強調や驚きを表わす。類似の表現として my goodness, goodness gracious など。
- barge = はしけ。
- Must be a barge: must の前の There が省略されている。
- この返事は、はしけが警笛を鳴らしながら通ることからの思いつき。

Mother: "What do you say?"

なん て 言う ん ですって?!

Nan te iu n desu te?!
what (quote) say (explan.) is (quote)

Calvin: "That sure tasted better going down than coming up!"

「飲み込んだときのほうが、あがってきたときより、確かに ましな 味だった よ。」

Nomikonda toki no hō ga, agatte-kita toki yori, tashika ni mashi-na aji datta yo.
swallowed time 's side (subj.) came up time more than certainly/definitely better taste was (emph.)

Mother: "Three strikes and you're history, kiddo."

スリー・ストライクに になると おしまい だよ、このガキ。

Surii sutoraiiku ni naru to oshimai da yo, kono gaki.
three strikes to if become(s) the end is (emph.) this brat

Calvin: "Excuse me."

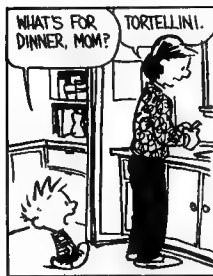
失礼。

Shitsurei
(I was) rude

- three strikes は野球でスリー・ストライクでアウトになることから。
- you're history... 「お前は過去の人物になる」という意味から、「お前はおしまい!おだぶつ」という表現。ここでは要するに「容赦しない」ということ。you're は you are の省略形。
- kiddo は kid (会話表現で「子供」) のバリエーションの一つ。

calvin and hobbes

by BILLY GARDNER



1



2



3



4

Calvin: "What's for dinner, mom?"

ママ、今日の晩ごはん はなに?
Mama, kyō no ban-gohan wa nani?
mom today 's evening meal as-for what

Mother: "Tortellini."

トルテリーニ よ。
Toruteriini yo.
tortellini (emph.)

- **Mom:** 母親を呼ぶのに使う語としては、Mommyが幼児語なのに対し、Momは大人でも、最も一般的に用いる言葉。日本語の「ママ」や「お母さん」と異なり、第三者に対して自分の母親のことを話すときにもしばしば用いられる。
- トルテリーニはイタリアのパスタ料理。いわばギョウザのイタリア版で、2-3センチ四方の皮でチーズや肉の詰め物を包んでゆでたものを、各種のソースであえて食べる。

Calvin: "Oh, no, not tortellini!! I hate tortellini!! Oh, gross! Yecch! Tortellini!!"

えー、や だ よ、トルテリーニ なんかに! トルテリーニ は 大嫌いだ!
E, ya da yo, toruteriini nanka! Toruteriini wa dai-kirai da!
oh distasteful is (emph.) tortellini a thing like tortellini as-for hate

うう、いや だ! オエー! トルテリーニ だ って!
U, iya da! Oē! Toruteriini da tte!
ugh disgusting is (retch) tortellini is (quote)

- gross = いやらしい、ひどい、むかつくような。しばしば間投詞的に用いられる。
- yecch (通常 yech) = げえー、おえー、ううっ、など、嫌悪の感情を表わす間投詞で、きわめて頻繁に用いられる。

Calvin: "Nothing is more disgusting than tortellini!! Can't we have something else?"

トルテリーニ はど 嫌な もの は ない よ! 何か、ほかのもの にできない の?
Toruteriini hodo iya-na mono wa nai yo! Nanika, hoka no mono ni dekinai no?
tortellini as much as distasteful thing as-for not exist (emph.) something different thing to can't do (?)

Mother: "No."

だめ。
Dame.
no good/not possible

- disgusting = 気持ち悪い、むかつくような、吐き気を催させるような。
- Nothing is more disgusting than... = ...ほどいやらしい (むかむかさせる) ものではない。

Calvin: "Tortellini... Tortellini... T-O-R..."

トルテリーニ... トルテリーニ... T-O-R...
Toruteriini... Toruteriini... T-O-R...

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THE FAR SIDE by Gary Larson

ザ・ファー・サイド ゲリー・ラースン



Edna: "Dang... Zelda seems to attract all the little kids."

ちえつ ゼルダ は 小さい 子供たち を
Che! Zeruda wa chiisai kodomo-tachi o
(exclam.) (name) as-for small children (obj.)

みんな 惹きつける みたいだね。
minna hikitsukeru mitai da ne.
all attract it seems, doesn't it

- dang: ^{えんちやくてき ひやうめい}damn の婉曲的な表現で、ちくしょう、チエツ、くそつ、等の意。

- the translation above, although fairly literal, seems to work just fine. As an alternate, we also considered the following translation.

ちえつ、小さい 子 は みんな
Che! chiisai ko wa minna
rats small/little kid(s) as-for all

ゼルダ の 所 が いいらしい。
Zeruda no tokoro ga ii rashii.
(name) 's place (subj.) good it seems

Later, Edna was forced to sell her brussels sprout house.

その後、エドナは芽キャベツの家を売るハメに陥った。

Narration: Later, Edna was forced to sell her brussels sprout house.

その後、エドナは 芽キャベツ の 家 を 売る ハメ に 陥った。
Sono go, Edona wa mekyabetsu no ie o uru hame ni ochitta.
later (name) as-for Brussels sprout(s) of house (obj.) sell (bad) situation to fell

- ヘンゼルとグレーテルの童話にてくる、お菓子でできた家で子供を惹き付け、その子供を食べる魔女の話をもじったもので、野菜嫌いでお菓子好きな子供たちを皮肉っている。
- was forced to... は...することを強いられた。
- Brussels sprout は芽キャベツ。



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BASIC JAPANESE through comics

Lesson 34 • *Daijōbu*

Students usually learn *daijōbu* as the Japanese equivalent of “all right,” and indeed, it is possible to use it in many of the same ways as the English phrase. But beginners tend to overuse *daijōbu*, carrying it over into situations where a native speaker would never use the word.

One clue to the meaning of *daijōbu* is in the kanji used to write it: 大丈夫. The last two kanji can be used by themselves to write *jōbu*, meaning “sturdiness,” or “good health/strong physical condition,” and one of the basic meanings of *daijōbu* is “all right in a physical sense/unharmful.” From this, the meaning has expanded to such more abstract or psychological meanings as “nothing to worry about,” “reliable,” “able to handle the situation,” “certain to come out well,” and “convenient or feasible,” all of which can be expressed with a simple “all right” in English. In other words, in any situation where you could say *daijōbu* in Japanese, you could also say “all right” in English. The reverse, however, is not true.

Native speakers of English should avoid using *daijōbu* the way they’re accustomed to using “all right” in English, as an all-purpose expression of approval, acknowledgment, or consent. For example, if you were asked in English for your opinion of a mildly entertaining but mostly forgettable movie, you might answer, “It was all right.” In Japanese, you would never say *Daijōbu deshita* but rather *Mamā deshita* (“it was so-so”). Similarly, if your boss told you that the meeting was starting in five minutes, in English you might say, “all right,” but in Japanese you need to say something like *Wakarimashita*. [*Sugu mairimasu*] (“I understand. [I’ll be there right away]”). *Daijōbu* also does not work as an exclamation of joy, “All right!” The correct word in this case is *Yatta!* of which you will find several examples in the pachinko manga in this issue.

As usual, the best way to get a feel for the range of the word is to look at some real examples.

“All right” in a physical sense

An exhausted “salaryman” is on a business trip and has been working three days straight on materials needed to close a deal with an important client. His trip was only supposed to last one day, but everything seemed to go wrong: he couldn’t concentrate because his cheap hotel was close to noisy railroad tracks; he lost track of time and missed an appointment; and he misplaced a crucial report. Ready to give up, he arrives at the upscale Hotel Platon, but before he can even check in, he collapses into the arms of Tōdō, the hotel manager. This episode from the manga *Hoteru* appeared in *Mangajin* No. 1–2.

Tōdō: 大丈夫 ですか。
Daijōbu desu ka.
all right are (?)
“Are you all right?” (PL3)

Salaryman: す...すみません...
Su...sumimasen
“I... I’m sorry.” (PL3)

- in this situation, *sumimasen* also carries a strong implication of its other meaning, “thank you.”



© Ishinomori Shōtarō / *Hoteru*, Shogakukan

True to form, Obatarian fakes a sudden attack of stomach trouble so that the bus driver will let her off right in front of her house instead of at the designated stop. The full four-frame strip appeared in *Mangajin* No. 15.

Obatarian: 運転手さん、と。とめて、苦し〜。
Untenshu-san, to- tomete, kurushii.
 Driver (-hon) stop agonizing
"Driver, s-stop! I'm in pain." (PL2)

Driver: 大丈夫ですか。
Daijōbu desu ka?
 all right are (?)
"Are you all right?" (PL3)

Sound FX: キッ
Ki!
 (a short squeak/screech from suddenly hitting the brakes)

- *kurushii* connotes extreme suffering or difficulty in carrying on. For example, a person having a heart attack might complain *Iki ga kurushii*, "I'm having trouble breathing."



© Hotta Katsuhiko/ Obatarian, Take Shobo

Bau, the stray dog, has just jumped out of a car window and landed on his head on the pavement. Inugami, whose house Bau has recently been hanging around, happens by at this point.



© Terii Yamamoto / Bau, Shogakukan

Policeman: おい、ワン公、大丈夫 か?
Oi, Wankō, daijōbu ka?
 hey (dog-fam.) all right (?)
"Hey, pooch, are you all right?" (PL2)

Sound FX: ビクビク
Piku piku
 (twitching effect—here of involuntary muscle spasms after being knocked unconscious)

Inugami: はー その 駄犬 と 知り合い な の かい。
Ho- sono daken to shiriai na no kai.
 (exclamation) that mutt with acquaintance is (explan.) (?)
"Huh? Do you know that mongrel?"

- the sound FX for a dog's barking is *wanwan*, and *wan* is used in a number of colloquial terms for dogs, such as *wan-chan*, a child's word for "puppy/doggy." *Wankō* is another such "generic" term for "dog," and has a feeling of familiarity when used to address a dog directly. In some cases, the ending *-kō* can be derogatory; for example, *senkō* is a derivative term for "teacher," and *porikō* is a rough, masculine word for "policeman."
- Inugami's name (犬神) is written with kanji meaning "dog god."

Not a cause for concern

In this story, which appeared in *Mangajin* No. 4, Kosuke and his girlfriend Hiroko go out drinking. Kōsuke's usual limit is one, but this time he overindulges, and Hiroko ends up having to take him home on the back of a bicycle.



© Maekawa Tsukasa / *Dai-Tōkyō Binbō Seikatsu Manyaru*, Kodansha

Narration: 久しぶりに 飲んだ リザーブ は やはり ウマかった ので、おかわり をしました。
Hisashiburi ni nonda Rizābu wa yahari umakatta node, okawari o shite shimatta.
 after a long timespan drank (name of whiskey) as-for as would expect was delicious because refill/seconds (obj.) ended up doing
The (Suntory) Reserve, which I was drinking for the first time in a long time, was really good, so I ended up getting a refill. (PL2)

Kōsuke: おかわり。
Okawari.
 (hon.) replacement
"Refill." (PL2)

Hiroko: だいじょーぶ?
Daijōbu?
"(Will you be) all right?" (PL2)

- *hisashiburi* refers to a long time/absence. (*Hisashiburi desu*, "it's been a long time," is often used as a greeting when meeting old friends whom you haven't seen in a while.) We also considered "... (the) Reserve, which I hadn't had in a long time, ..." as a translation for *hisashiburi ni nonda Rizābu*.
- *shimatta* after the *-te* form of a verb can mean the action was done even though the person knew better.
- *okawari* is essentially a noun form of *kawaru* ("change/be replaced"). The honorific prefix *o-* is always necessary for the meaning of "seconds/a refill."

A young woman has been kidnapped, and the two kidnappers have just brought her to their hideout.



Kidnapper: 大丈夫だ、おまえは 大事な 人質 だ。
Daijōbu da, omae wa daiji-na hitojichi da.
 all right is you as-for valuable hostage are.
 おとなしくしていれば、殺したり は しない。
Otonashiku shite-ireba, koroshitari wa shinai.
 if behave well/keep quiet things like killing as-for won't do.
"Don't worry. You're a valuable hostage. As long as you behave yourself, we won't kill you or anything." (PL2)

- *otonashiku* is the adverb form of *otonashii*, "quiet/well behaved."
- *Shite-ireba* is the conditional ("if") form of *shite-iru*, "are doing." Together they mean, "if (you are) quiet/well behaved..."
- the *-tari* form of a verb, usually followed by a form of *suru* (*shinai* is negative of *suru*), implies the action is one of several possible actions: "do things like..." → "do something/anything like..."

© Inose & Hirokane / *Rasuto Nvāsu*, Shogakukan

The two women are visiting the young man when a mouse comes out of a hole in the wall. As it turns out, the mouse performs the useful function of killing cockroaches.



© Ueda Masashi / Kariage-kun, Futabasha

Man: だいたい ようぶ、だいたい ようぶ。味方 だから。
Daijōbu, daijōbu. Mikata da kara.
 all right all right ally is because
 “It’s OK, it’s OK. (Because) he’s on our side.”
 (PL2)

Woman: なに が 味方 よ。ねずみ は ねずみ よ。
Nani ga mikata yo. Nezumi wa nezumi yo.
 What (subj.) ally (emph.) mouse/rat as-for mouse/rat (emph.)
 “What do you mean, ‘on our side’? A mouse is a mouse.” (PL2)

- the lines in the dialog box that look like extended <s are repeat lines, indicating that he said *daijōbu* twice.
- *nezumi* can refer to a mouse or a rat, although the word *hatsuka-nezumi* (lit. “20-day mouse/rat”) refers specifically to a mouse.

Reliable, trustworthy

Mrs. Barnum is worried about her tenant, a university researcher named Annabel Johnson, who has disappeared. To look for clues, she takes Keaton, an archaeology professor and part-time investigator, along to the university where Annabel has been working. Their cover story is that Mrs. Barnum has Keaton in mind as a potential husband for Annabel. Just before this frame, the laboratory supervisor has mentioned that Annabel’s previous husband was no good and had affairs with a lot of other women.

Mrs. Barnum:
 え...ええ、でも、その点、このキートンさんは
E...ee, demo, sono ten, kono Kitton-san wa
 y-yes however that point this (name-hon) as-for

大丈夫、私が保証しますわ。
daijōbu, watashi ga hoshō shimasu wa.
 all right, I (subj.) assure/guarantee (fem. colloq.)

“Y-yes, however, in that regard, this Mr. Keaton is all right. I guarantee it.” (PL3)

愛人を作るなんて器用なことができる
Aijin o tsukuru nante kiyō-na koto ga dekiru
 lover (obj.) make/find (quote) clever thing (subj.) can do

わけがありませんもの。
wake ga arimasen mono.
 situation (subj) does not exist because.

“(Because) there’s no way he’d be able to do something clever like getting himself a lover.” (PL3)



© Katsushika & Urasawa / Masā Kiton, Shogakukan

- *nanka* is a colloquial quotative form that implies the preceding is “ridiculous/out of the question.”
- *kiyō-na* = “clever/dexterous,” but here it’s being used ironically.

Can handle it (psychologically)

The young man has two girlfriends, and he has finally decided which one to marry. Although the rejected girlfriend is upset at first, she finally realizes that anyone stupid enough to marry her rival isn't worth having.

Young Man:

ごめん。君は一人でも大丈夫だけれど
 Gomen. Kimi wa hitori demo daijōbu da kedo
 I'm sorry you as-for alone even all right are but

典子はオレがいないと...

Noriko wa ore ga inai to...

Noriko as-for I (subj.) not there if/when

"I'm sorry. You'll be fine by yourself, but Noriko—
 without me..." (PL2)

典子と結婚する。

Noriko to kekkon suru.

Noriko with marriage do.

"I'm going to marry Noriko." (PL2)

Girl Friend:

そんな...

Sonna...

that kind of

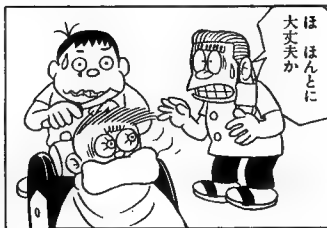
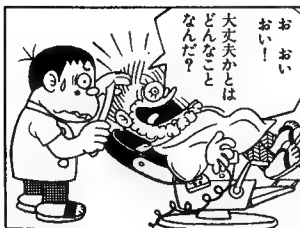
"What a thing to say."

- sonna is a common expression of dismay or protest. Depending on the situation and the speaker's tone of voice, it can mean anything from "No, that can't be!" to "How dare you!"



© Nakazaki Tatsuya / Jimihen, Shogakukan

This young man is a studying to become a barber, but he has done terribly during the class sessions, even slicing off the head of a practice dummy in one case. Now he is going to shave his first real live customer.



© Fujiko Fujio (A) / Warau Serusuman, Chūō Kōronsha

Teacher: ほ、ほんとに大丈夫か。

Ho-honto ni daijōbu ka.

truly all right (?)

"Are you r-really all right? (Is it safe)?" (PL2)

Customer: お-おい、おい！ 大丈夫かとはどんなことなんだ？

O-oi, oi!

Daijōbu ka to wa donna koto nan da?

h-hey, hey! all right (?) (quote) as-for what kind of thing (explan.) is

"Wait a minute! What do you mean, 'Are you all right?'" (PL2)

- in this case, the meaning of *daijōbu* is somewhat ambiguous, hence the customer's question.

Convenient or feasible

The man pictured here has a crush on Ms. Fujiki, the manager of his department, but in this frame, he is taking a message from a male caller who wants to go to dinner with her that evening. The man tells the caller that Ms. Fujiki is free, even though he knows that she has a previous appointment.

Man: は、大丈夫 だ と思います。では、そのように
Ha, daijōbu da to omoimasu. Dewa, sono yō ni
 yes all right is (quote) think well in that way
 伝えておきます。はい、ども、それでは...
tsutaete-okimasu. Hai, dōmo, sore de wa...
 convey (ahead of time) yes, thank you well then
**“Yes, I think it’ll be all right. Well, I’ll give her the mes-
 sage. Yes, thank you. Well, then...” (PL3)**

- *tsutaete-okimasu* is the PL3 form of *tsutaete-oku*, from *tsutaeru*, “tell/convey.” The *-te oku* form means that something is done “in preparation” or “for some future purpose,” implying that some other (related) action (or reaction) will follow. In this example, it implies, “I’ll give her the message, but I don’t know what she will do.”
- *dōmo* is a polite, all-purpose word meaning “indeed/really/quite,” and is often used as a shortened form of *dōmo arigatō gozaimasu* to mean “thank you.” In this case, it’s just a formulaic part of ending a phone conversation. It’s actually the other party that should be saying, “thank you.”



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Hasegawa, a professional golfer, has just told the woman that he will be waiting for her that night in the usual place.



© Sakata & Kazama / Kaze no Daichi, Shogakukan

Woman: 今夜...
Kon'ya...
“Tonight?” (PL2)

Hasegawa: まずい の か?
Mazui no ka?
 bad/awkward (explain.) (?)
“Is it awkward for you?” (PL2)

Woman: ううん、大丈夫、待ってる わ。
Uun, daijōbu, matte-ru wa.
 uh-uh all right am waiting (fem. colloq.)
“Uh-uh. It’s all right. I’ll be waiting.” (PL2)

- students usually learn *mazui* first in the sense of “bad-tasting,” but it has a number of other meanings, including “awkward,” “unwise,” and “poorly handled.”
- *uun*, said with a rising, then falling intonation, is a very informal way to say “no.” The corresponding equivalent of “yeah” is a short *un*, spoken almost like a grunt.



Politeness Levels

Codes used in MANGAJIN

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from manga is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a

beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a, e, i, o, u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds – the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a, i, u, e, o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana “alphabet.” They are pronounced.

- a like the a in father, or ha ha!
- i like the i in macaroni
- u like the u in zulu
- e like the e in get, or extra
- o like the o in solo

The length of time that a vowel sound is held or sustained makes it “long” or “short” in

Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo*, *okāsan*), or by repeating the vowel (*iimasu*).

The vowels i and u are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (“collar”).

Doubled consonants are pronounced by

pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The n sound: When it is not attached to a vowel (as in *na*, *ni*, *nu*, *ne*, *no*), n is like a syllable in itself, and as such it receives a full “beat.” When n is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for “no smoking,” *kin'en* (actually four syllables: *ki-ne-e-n*) and the word for “anniversary,” *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctua-

tion to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by . . . , we usually replace the . . . with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (っ or っ) is sometimes placed at the end of a word to show that it is cut off sharply. We

usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the “question marker” か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.



田中くん Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi



1

FX: こっそり

Kossori

(effect of something being done in a secretive manner)

Book: パチンコ 入門

Pachinko Nyūmon

pachinko entering gate/introduction

Introduction to Pachinko

- *kossori-to* is an adverb meaning "secretly/stealthily."
- *nyūmon* is written with kanji meaning "enter" and "gate." Traditionally, one took up a course of study by "entering the gate" of a teacher/specialist, and from this, *nyūmon* became a word for "introduction" to a course of study or almost any pursuit/hobby/interest. The word is not appropriate for other kinds of introductions, such as between people (*shōkai*), to a book (*josetsu*, *joshō*, etc.), or to a musical composition (*josō*, *dōnyūbu*).



2

Boss: 田中くん。

Tanaka-kun.

(name-fam.)

"Tanaka!" (PL2)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."). In a corporate setting, superiors typically address their subordinates using *-kun*.



3

Boss: 今 読んでた の は なんだ? 見せなさい!

Ima yonde-ta no wa nanda? Misenasai!

now were reading one/thing as-for what is show it [to me]

"As for what you were reading just now, what is it?"

Show it to me."

"What's that you were reading just now? Let me see it." (PL2)

- *yonde-ta* is a contraction of *yonde-ita*, the plain/abrupt past form of *yonde-iru* ("am/is/are reading"), from *yomu* ("read"). *-Ita* (past tense of *iru*, "exist[s]") for animate things) after the *-te/-de* form of a verb means the action was continuing/progressing, or that the results of the action existed/remain in place, at the time in question.
- *no* turns what precedes it into a noun, and is often most easily thought of as "one" or "thing" in English: *ima yonde-ta no* = "the one/thing [you] were reading just now" → "what you were reading just now."
- *nan = nani* = "what," and *nan da* = "what is it?" Asking a question with *da* is reserved mostly for males, and has a fairly rough feeling.
- *misenasai* is a relatively gentle command form of *miseru* ("show").



4

Tanaka-kun: パソコン の 勉強 を していた んですー。

Pasokon

no benkyō o shite-ita n desu-.

personal computer of study (obj.) was doing (explan.) is

"It's that I was studying about personal computers."

"I was studying about personal computers." (PL3)

- *pasokon* is shortened from パーソナル・コンピューター *pāsonarū konpyūtā*, the cumbersome katakana rendering of English "personal computer."
- *shite-ita* is the plain/abrupt past form of *shite-iru*, the progressive ("am/is/are -ing") form of *suru* ("do"). *Benkyō (o) suru* = "do studying" + "study."
- by strategically covering parts of the title, Tanaka-kun hopes his boss will think it says パソコン入門 *Pasokon Nyūmon* ("Introduction to Personal Computers") instead of パチンコ入門 *Pachinko Nyūmon* ("Introduction to Pachinko").



田中くん Tanaka-kun



by タナカヒロシ / Tanaka Hiroshi

1

Sound FX: ジャラジャラ チャリン

Jara jara Charin
Rattle-Rattle Dinning ("rattle" of steel balls being discharged, and sound of bell when pachinko ball falls into winning hole)

Sound FX: チャリン ジャラジャラ

Charin Jara jara
Dinning Rattle-Rattle

2

Boss: あいつめ、またパチンコに行ったな。

Aitsu-me, mata pachinko ni itta na.
that guy (anger) again pachinko to went (colloq.)
"That twit. I bet he went to play pachinko again."
(PL1-2)

- *aitsu* is from *ano yatsu*, a rough way of saying "that guy/fellow"; *-me* after a word referring to a person shows contempt or derision directed at that person.
- *itta* is the plain/abrupt past form of *iku* ("go").
- when talking to oneself, *na* at the end of a sentence can make a conjecture/guess like "That must be it" or "I'll bet that's it."

3

Boss: あのヤロー、帰ってきたらタダじゃおかんぞ。

Ano yarō, kaette kitara tada ja okan zo.
that guy/fellow when comes back as nothing won't leave (emph.)
"That S.O.B. When he gets back, I'm not going to leave him alone."
"That S.O.B. When he gets back, he's going to get a piece of my mind." (PL1-2)

- *yarō* can mean simply "guy/fellow," but *ano yarō* and *kono yarō* are insults: "that jerk/you jerk" (or worse).
- *kaette* is the *-te* form of *kaeru* ("return/come/go back"), and *kitara* is a conditional "if/when" form of *kuru* ("come"). A form of *kuru* after *kaeru* clarifies that the return will be toward the speaker (i.e., "come back") rather than away from the speaker ("go back").
- *tada ja okan* is a contraction of *tada de wa okanai*, in which *tada de* means "with nothing/without anything," and *okanai* is the negative of *oku* ("set down/leave"), so the combination implies "not leave/let off without consequences."

4

Tanaka-kun: すみませ〜ん。

Sumimase-n.
(apology)
"I'm sorry." (PL3)

もう 二度とパチンコなんか行きませ〜ん。
Mō nido to pachinko nanka ikimase-n.
[not] anymore two times pachinko a thing like won't go
"I'll never play pachinko again." (PL3)

カンベンしてください。
Kanben shite kudasa-i.
pardon/forgive please
"Please forgive me." (PL3)

Boss: そうとう負けたな。

Sōtō maketa na.
considerably lost (colloq.)
"He must have lost a lot." (PL2)

- *sumimase* is one of the most common apologies.
- *mō* ("already") followed by a negative means "no longer.../not... anymore."
- *nanka* is a colloquial *nado* ("a thing like"); *nanka* often serves to mark the topic like *wa* but with a negative connotation, so here it has the feeling of "dumb/crummy pachinko."
- *ikimase* is the PL3 negative form of *iku* ("go"), and *nido to... ikimase* means literally "I won't go a second time" → "I'll never go again."
- *kanben shite* is the *-te* form of *kanben suru* ("pardon/forgive"); *kudasai* after the *-te* form of a verb makes a fairly polite request. "Please..."
- *maketa* is the plain/abrupt past form of *makeru* ("lose").



田中くん Tanaka-kun

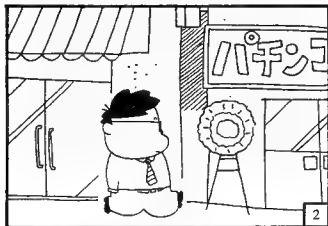
by タナカヒロシ / Tanaka Hiroshi



Boss: あー、田中くん タバコ 買ってきてくれ。
A, Tanaka-kun, tabako kate kite kure.
(interj.) (name-fam.) cigarettes go buy please
“Oh, Tanaka, go buy me some cigarettes, will you.”
(PL2)

Sign: 課長
Kachō
Section Chief

- *tabako* originally came from the Portuguese word *tabacco*; in Japanese it means “cigarette” unless specified as some other tobacco product.
- *katte* is the *-te* form of *kau* (“buy”), and *kite* is the *-te* form of *kuru* (“come”). *Kuru* after the *-te* form of a verb can mean either “do the action and come,” or “go do the action (and come back).”
- *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, “(do it), please /do it), will you?” Requesting/commanding with *-te kure* is masculine and used for subordinates or close friends.
- in corporate structure, *ka* (“section”) comes below *bu* (“department”); *-chō* is the suffix for indicating the “leader/head/chief” of almost any organized body, so *kachō* = “section chief,” roughly equivalent to “manager” in U.S. corporate structure.



Sign: パチンコ
Pachinko
Pachinko

- see this issue's feature story for a description of pachinko.



Sound FX: チャリーン ジャラジャラ チャリーン
Charin Jara jara Charin
Dinning Rattle-Rattle Dinnng (sound of bell when pachinko ball falls into winning hole, followed by the “rattle” of steel balls being discharged)

Tanaka-kun: だる わ、でる わ、どうなってるの?
Deru wa deru wa, dō natte-n no?
come out (emph.) come out (emph.) what's going on?
“They just keep coming and coming! What's going on?” (PL2)

- *wa* is a colloquial particle for emphasis that's typically described as feminine, but men can also use it, with a slightly different inflection, without sounding effeminate.
- *dō natte-n no* is a contraction of *dō natte-iru no*, where *dō* means “how/what,” *natte-iru* means “has become” (from *naru*, “become”), and *no* asks for an explanation, so it literally means “what has (the situation) become?” → “what is the situation?/what's going on?”
- asking a question with the explanatory *no* is very common in colloquial speech.



Boss: バッカモン!
Bakkamo-n!
idiot/fool
“You idiot!” (PL1)

Tanaka-kun: あつ！ よろこんでる。
A! Yorokonde-ru.
(interj.) is happy/delighted
“Hey, he's (actually) pleased.” (PL2)

Sign: 課長
Kachō
Section Chief

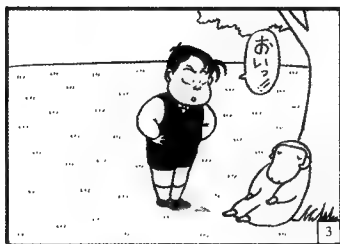
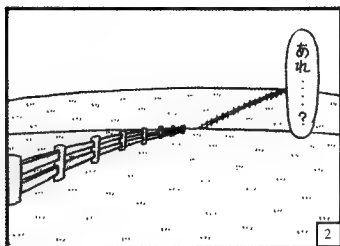
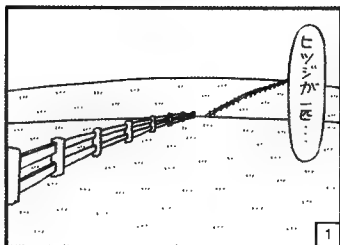
- *bakkamo-n* is a variation of ばか者 *bakamono*, literally “foolish/idiotic person.”
- *yorokonde-ru* is a contraction of *yorokonde-iru* (“be happy/show one's delight”) from *yorokobu* (“rejoice”). *-iru* (“exist[s]”) for animate things) after the *-te/-de* form of a verb means either that an action is now continuing/progressing, or that the results of the action exist/remain in place.

オジャマします

O-jama Shimasu

by いまぜき伸 Imazeki Shin

居眠り



Title: 居眠り

Inemuri

Nodding Off

- inemuri* essentially refers to "dozing/nodding off" at an inappropriate time. The word can also be used to refer to a "snooze/catnap" that seems perfectly okay, but even then the idea is that the sleeping takes place other than at the normal time for sleeping.

Mitsuo: ヒツジが一匹...

Hitsuji ga ippiki.

sheep (subj.) one (count)

"One sheep..."

- ippiki* is a combination of *ichi* ("one") and *-hiki*, the counter suffix for small- to medium-sized animals. *-hiki* changes to *-biki* or *-piki* in combinations that would otherwise be hard to say: one animal = *ippiki*, three animals = *sanbiki*, six animals = *roppiki*, and ten animals = *juppiki*.

Mitsuo: あれ...?

Are!?

(interj.)

"Huh?" (PL2)

- are?* is an interjection of surprise/bewilderment when something is wrong or does not go as expected.

Mitsuo: おいっ!!

Oi!

(interj.)

"Hey!" (PL2)

- oi* is a rough way of getting someone's attention: "Hey!/Yo!" The small *tsu* at the end indicates it is being spoken very sharply.

Mitsuo: ちゃんと 飛べよ... ムニヤ...

Chan-to

properly/as [you] should

jump (emph.)

(indistinct sounds)

"Jump like you're supposed to... (indistinct sounds)."

"You're supposed to jump... (indistinct sounds)."

(PL2)

Teacher: おいっ!!

Oi!

(interj.)

"Hey!" (PL2)

Classmate: みつお君...

Mitsuo-kun...

"Mitsuo..." (PL2-3)

- chan-to* implies doing an action "properly/as expected."
- tobe* is the plain/abrupt command form of *tobu* ("jump/fly").
- munya*, or *munya-munya* is an FX word for indistinct words/sounds coming from someone's mouth, so *munya-munya iu* means "say indistinctly/mumble." *Munya munya* is also commonly used to represent indistinct sounds one makes with one's mouth while asleep. It does not represent snoring/breathing sounds when asleep, which can variously be represented as *kū kū*, *gū gū*, *gā gā*, etc.
- kun* for adults is more familiar than *-san* ("Mr./Ms."), but for children it is a little more formal than *-chan*, the diminutive equivalent of *-san*. Among children, it is only used to address or refer to males.

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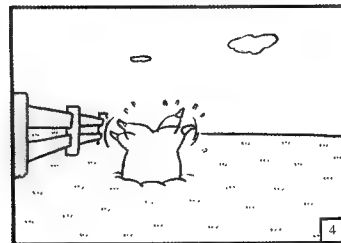
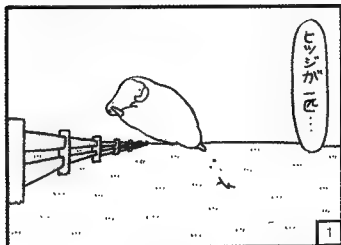
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オジャマします

O-jama Shimasu

by いまぜき伸 Imazeki Shin

眠ってる場合じゃない



Title: 眠ってる 場合 じゃない

Nemutte-ru ba'ai ja nai
be sleeping situation is not

This is No Time For Sleeping (PL2)

- *nemutte-ru* is a contraction of *nemutte-iru*, the progressive ("is/are-ing") form of *nemuru* ("sleep").
- *ba'ai* = "situation/time"; *nemutte-ru* modifies *ba'ai* to give the meaning "a situation/time to be sleeping."
- *ja nai* is a contraction of *de wa nai*, "is not."

Mitsuo: ヒツジが 一匹...
Hitsuji ga ippiki
sheep (subj.) one (count)
"One sheep..."

Mitsuo: あ〜っ!
Ā-!
(interj.)
"Oh no!" (PL2)

- *a!* indicates the speaker has suddenly noticed/recognized something, like "Oh!" — or, when it's something bad/undesirable, "Oh no!"

Mitsuo: 宿題 が あった んだア!
Shukudai ga atta n dā!
homework (subj.) existed (explan.) is
"I had homework (to do)!" (PL2)

- *atta* is the plain abrupt past form of *aru* ("exists") for inanimate things, so *shukudai ga atta* is literally "homework existed" — implying "homework that I had to do existed."
- *n* is a contraction of the particle *no*, which just before *da/desu* implies an explanation is being offered. It sometimes helps to translate *n(o) da!* *desu* literally as "it is the case that.../the situation is that..." but, actually, this explanatory *no* is used much more often in Japanese than we use such phrases in English. That means it's often better to think of the explanatory *n(o)* merely as adding emphasis. In this case, further emphasis is given by the small katakana *a*, which lengthens the vowel on *da*.

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図説現代用語便覧

Zusetsu Gendai Yōgo Benran

A Visual Glossary of Modern Terms



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Koichirō: あと 2千円 で 一週間!
Ato nisen'en de issshukan!
left/remaining ¥2000 for one week
“(I have) ¥2000 left (to last me) for one week.” (PL2)

Koichirō: 今日 は ぜったいはパチンコ は しない ぞ!
Kyō wa zettai pachinko wa shinai zo!
today-as-for absolutely pachinko-as-for will not do (emph.)
“Today I will absolutely not play pachinko.” (PL2)

Sound FX: チーン ジャラジャラ チーン ジャラ
Chin Jara-jara Chin Jara
(bell when pachinko ball falls in winning hole, followed by the “rattle” of balls being discharged)

Sound FX: ピコピコ ピコピコ
Piko piko Piko piko
(sound of electronic tweeter indicating something good has happened or is about to happen in the game)

Signs: 大サービス 出ます! 出します!
Dai-sābisu Demasu! Dashimasu!
great/huge service will come out will put out
Great Service! You get lots of balls! We give you lots of balls! (PL3)

- zettai = “absolute,” but here it’s being used as an adverb, “absolutely,” modifying *shinai*, the plain/abrupt negative form of *suru* (“do”).
- zo is a rough masculine particle for emphasis.

Koichirō: あの 角 を まがれば、
Ano kado o magareba,
that corner (obj) if turn
自分 に 勝つ んだ、コーイチロー。
jibun ni katsu n da, Koichirō.
oneself/yourself against will win (explan.) (name)
“If you can just get around that corner, you will have won against yourself, Koichirō!” (PL2)

Sound FX: タッタ
Tatta (effect of running lightly/swiftly)

- magareba is a conditional “if” form of *magaru* (“turn [a corner]”).

Koichirō: やった!! ついに 誘惑 に 勝った!!
Yatta! Tsui-ni yūwaku ni katta!
did it/hooray finally temptation against won
なん という 精神力!
Nan to iu seishin-ryoku!
what (quote) say mental strength
“(Hooray,) I did it! I finally won against temptation! What (amazing) willpower!” (PL2)

Wrestler: おー!!
O! “Right on!”

- yatta = “[I] did it!” (from *yaru*, “do”), and when shouted as an exclamation it also means, “Alright!/Yeah!/Hooray!” See Basic Japanese 13.
- katta is the plain/abrupt past form of *katsu* (“to win”).
- nan to iu... (literally “... called what”) is like the English exclamation, “What (incredible/amazing)!” so *nan to iu seishin-ryoku* = “What amazing mental strength/willpower!”

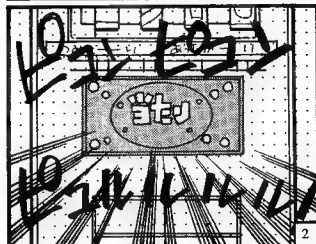
Koichirō: あっ!
A! “Oh no!” (PL2)

Signs: パチンコ デラックス ホール オープン
Pachinko Derakusu Hōru Honjitsu Ōpen
Pachinko Deluxe Hall Opening Today!

祝 開店
Shuku kaiten
celebrating store opening
Congratulations on Your Opening!

- pachinko parlors often set their machines for liberal payoffs during grand openings in order to hook new customers, so this place is quite a temptation.

A Visual Glossary of Modern Terms



- 1 **Angel 1:** 人の運などはないものよー。
Hito no un nado hakanai mono yo nō.
people's luck a thing like ephemeral thing (emph./is (colloq.))
"A person's luck is such an ephemeral thing, isn't it?" (PL2)
- Angel 2:** あいつを見ろや!!
Aitsu o miro ya!
that guy/fellow (obj.) look at (colloq.)
"Look at that guy!" (PL2)
- *nado* means "something like/such a thing as," so he literally says "something like a person's luck is really an ephemeral thing, isn't it?"
 - *yo* by itself can be the equivalent of *da/desu yo* ("is/are" + emph.).
 - *nō* is equivalent to *nā* or *nē*, the colloquial particles *na/ne* (asking for or assuming agreement) lengthened for emphasis.
 - *ya* is used at the end of commands/suggestions/requests to emphasize the speaker's desire that the action be done.
- 2 **Sound FX:** ピコンピコン ビュルルル!!
Pikon pikon pyu ru ru ru!!
(sound of electronic chimes/whistles/sirens denoting a win)
- Display:** 当たり
Atari
hit
Winner!
- *atari* is a noun form of *ataru* (literally "hit"), which is used to refer to "winning" a lottery/drawing or "hitting" the winning combination in any game of chance.
- 3 **Man:** やったあ! もう一本だ。ラッキー!!
Yatta! Mō ippon da. Rakki!!
did it/all right! more one (count) is lucky
"All right! I won another can. What luck!" (PL2)
- *yatta* or *yattā* is the plain/abrupt past form of *yarū* ("do"), so it literally means "(I/we/he) did it," but one of its most prominent uses is as an exclamation of joy, "Alright!/Yeah!/Hooray!" See Basic Japanese 13.
 - *mō* before a number means that many "more." *-hon* is the counter suffix for long, slender things, like pens, pencils, needles, chopsticks, as well as bottles and canned drinks. Depending on the number it follows, *-hon* changes to *-bon* or *-pon* for euphony.
 - as a marketing gimmick, vending machines for canned coffee, tea, and soft drinks in Japan often offer buyers the chance to win a second beverage for free.
- 4 **Angel 1:** あーあ、あんなことで運を使い果たしちゃったぜ。
Ā-a, anna koto de un o tsukai-hatashichimatta ze.
(interj.) that kind of thing with luck (obj.) used up-(regret) (emph.)
"What a shame! He used his luck up on a (piddly) thing like that." (PL2)
- Angel 2:** つくづく不運なやつよ。
Tsukuzuku fu-na yatsu yo.
thoroughly/utterly unlucky guy/fellow (emph.)
"What a dreadfully unlucky fellow." (PL2)
- *ā-a* is an interjection of disappointment/lament: "What a shame/Too bad."
 - *tsukai-hatashichimatta* is a contraction of *tsukai-hatashite shimatta*, from *tsukau* ("use") + *hatasu* ("[do] completely/thoroughly") + *shimau* (after the *-te* form of another verb, implies the action was regrettable/unfortunate) → "completely used up."
 - *ze* is a rough, masculine particle for emphasis.
 - *fu* is a negative prefix, like "un-/non-/in-/mis-," and *un* means "luck/fortune," so *fu'un* = "misfortune"; *-na* makes it an adjective: "unfortunate/unlucky."
 - *yatsu* is an informal/slang word for "fellow/guy."

(continued from p. 13)

electronics meccas in search of electronic play enhancers—altered walkie-talkies, short wave gadgets and the like, which are supposed to trick pachinko machines. These devices cost between one and seven thousand dollars. High-tech pachinko hustlers hope to walk in with electronic gadgets shoved up their sleeves, confuse machines into spewing out a cascade of shiny balls and then slip out without ever being detected.

Faced with intense competition all over the country, parlor owners have been accused of tampering with win ratios so that on slow afternoons there will be fewer wins and on busy days there will be proportionally more. The idea is that payoffs are more conspicuous on busy days, providing a kind of in-house advertising that will entice customers to come back to spend their time and money. In 1992, 23 parlors were caught tampering with their own machines, compared with only two parlors the year before. And thus the war continues.

Changing Times

The pachinko industry officially posted gross revenues of almost ¥17 trillion in 1992, and many believe that the real figure was substantially higher. In addition, gross revenues have increased more than threefold over the past decade. But despite these superficial signs of health, Mr. Kinoshita Tomo of the Federation of All Japan Amusement Business Unions (全日本遊藝事業共同組合連合会) says that the growth in revenue masks a slow decline in the player population—a smaller number of players are simply spending more money.

Like many long-established sports and recreational pursuits, pachinko is experiencing an erosion in its base of support as Japanese lifestyles and leisure habits change. The entertainment industry has grown and developed, and people have many more ways to spend their free time than in the past. Pachinko must now contend with a variety of competitors, including karaoke, home videos, compact discs, wide-screen TVs and computer video games, just to name a few. The industry is doing all it can to stir up interest and bring in new customers, but many parlors are uneasy about the future, and some are in a state of near-panic.

One strategy has been to court a new segment of the adult population—women (it is illegal for children under age 18 to play). Pachinko has traditionally been a male form of recreation, and it suffers from a rather grubby image. The stereotypical pachinko player is a man staring vacantly at the machine, cigarette dangling from his mouth, mindlessly shooting balls for hours on end. Of course there have always been some female pachinko players. In fact, Doi Takako, the former head of the Social Democratic Party and current Speaker of the Diet, is a self-professed fan. Nevertheless, the seedy image of pachinko has kept many women away in the past.

Some parlors have responded by improving their furnishings and facilities, many of which are nothing short of luxurious. A number of parlors now offer free coffee, video screens and miniature TVs attached to pachinko machines. A few have even abandoned the once-obligatory marching music in favor of other forms of background music.

Parlors are starting to establish special women's sections and offer such upscale prizes as Gucci bags, hoping to give the game a loftier

(continued on page 62)

• hustler = ベテン師 *petenshi* • spew = 吐き出す *hakidasu* • tamper = いじる / 操作する *jiru/sosa suru* • entice = 誘う *sasou* • erosion = 浸食/低下 *shinshoku / teika* • stir up = かきたてる *kakiteru* • grubby = 下等な/きたない *kaio-na / kitana* • seedy = いかがわしい *ikagawashii* • once-obligatory = かつて不可欠だった *katsure fukaketsu datta* • loftier = もっと高尚な *motto kōshō-na*

図説現代用語便覧 Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms



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Teacher: こら!! おまえは B組 の 山本 じゃないか!!
Kora! Omae wa bii-gumi no Yamamoto ja nai ka!
 (interj.) you as-for class B of (name) are you not?
 “Hey! You’re Yamamoto from Class B!” (PL2)

Teacher: 高校生 が パチスロ なんかに やっちゃいかん!!
Kōkōsei ga pachisuro nanka yatcha ikan!
 high school student (subj.) slot-machine pachinko a thing like mustn't do
 “A high school student should not play slot-machine pachinko!” (PL2)

Armband: 生活 指導
Seikatsu Shidō
 life/living guidance
 Lifestyle Guidance → **Good Citizenship Patrol**

- *pachi-suro* is a combination of *pachinko* and *surutto* (from “slot”). It is essentially a slot machine played with tokens instead of real coins.
- *nanka* is a colloquial *nado* (“something like/such as”).
- *yatcha ikan* is a masculine contraction of *yatte wa ikenai*, a “must not” form of *yaru* (“do”).
- *seikatsu* is the word for “life/living” when referring to how one goes through one’s day-to-day existence. Japanese high school teachers take turns patrolling around town to make sure students are being good citizens and not going places they shouldn’t, such as pachinko parlors.

- *kora!* is an interjection for scolding, used a great deal by parents and teachers with their children/students. It’s spoken like a sharp “Hey!/Stop!/Hold it!/No!”
- *omae* (“you”) has a rough feeling when used by males.
- *ja nai ka* is a question (“isn’t it/aren’t you?”), but it’s purely rhetorical, and actually feels more like an assertion.

Girl: わかった よ。やめりゃ いいん だろ。
Wakatta yo. Yameriya ii n daro.
 understand (emph.) if quit is good/satisfying right?
 “I understand. If I quit it will satisfy you, right?”
 “Okay, okay. So I’ll quit. Are you happy?” (PL2)

Girl: せっかくいいとこ なのに。
Sekkaku ii toko na no ni.
 preciously good place even though it is
 “(Geez,) just when I’m in good position.” (PL2)

Teacher: 早く 帰るなさい。
Hayaku kaerinasai.
 quickly go home
 “Hurry up and go home.” (PL2)

- *sekkaku* indicates that a thing or situation is special/long awaited/precious/accomplished with much difficulty. It’s often followed later in the sentence with *no ni* (“even though”), or after a noun, *na no ni* (“even though it is . . .”), to express frustration that “even though” one condition is favorable (a special opportunity has been made possible/a particular obstacle has been eliminated/etc.) something else prevents the attainment/fulfillment of a desired result.
- *kaerinasai* is a relatively gentle command form of *kaeru* (“return home”).

- *wakatta* is the plain/abrupt past form of *wakaru*. Since *wakaru* means “come to know/understand,” its past form is often equivalent to English “understand” rather than “understood.”
- *yameriya* is a contraction of *yamereba*, a conditional “if” form of *yameru* (“quit”). It means “good/fine,” and *-ba ii* makes an expression meaning “it is enough to do . . . /all one has to do is . . . (and everything will be fine).”
- *daro* is a shortened *darō*, which literally makes a conjecture, “perhaps/probably/surely,” and, spoken as a question, is often like the English tag question, “Right?”

Teacher: おつ、この 台 裏!ーチ かかってん じゃん。
O! Kono dai ura-riichi kakatte-n jan.
 (interj.) this machine reverse riichi is set/cooked is it not?
 “Hey, this machine is about to pay off.” (PL2)

Teacher: あいつ バカ だ ー。
Aitsu baka da nā.
 that guy/person fool/diot is (emph.)
 “She’s a real fool.” (PL2)

- *kakatte-n* is a contraction of *kakatte-iru*, from *kakaru* (“be set”), intransitive form of *kakeru* “set”, which is the verb used for “setting/declaring” a *riichi* in mahjong.
- *jan* is a colloquial contraction of *ja nai (ka)*, a rhetorical question.
- *aitsu* comes from *ano yatsu* (“that guy/person”), a rather rough way of referring to someone.

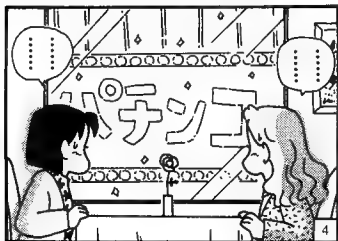
- *dai* is a counter suffix for a wide variety of machines. Sometimes, including with pachinko machines, the word can be used independently as a word for “machine,” so *kono dai* = “this machine.”
- *riichi* is a term used to declare the impending completion of a certain kind of winning hand in mahjong, so this machine apparently has a mahjong theme. *Ura-riichi* (lit. back/reverse *riichi*) is not a real mahjong term, however. This situation of imminent payoff is probably not explained in the rules/instructions for the machine, implying that the teacher is quite familiar with it.

Attendant: お客さん、そこ は 女性専用 なん す け だ。
Okuyu-san, soko wa josei senyō na n su kedo.
 (hon.)-customer-(hon.) there/that place as-for women only (explan.) is but
 “Sir, that machine is for ladies only.” (PL3)

Teacher: うっ。
U!
 “Urk.” (PL2)

Sign: 女性 専用 台
Josei senyō dai
 female exclusive use machine
Ladies-Only Machines

- *kyaku* is literally “guest(s),” but in the context of business means “customer(s)/client(s).” *O-* and *-san* are honorifics; they are optional when talking generically about customers, but are always used when addressing a customer directly.
- . . . *senyō* means “for exclusive use by or for . . .”
- *na n su* is a contraction of *na no desu*, the explanatory *na no* (for after nouns) + “is/are.” *Kedo* (literally “but”) serves mainly to “soften” the end of the sentence and make it seem less abrupt.



1

Waiter: お席へご案内いたします。
O-seki e go-annai itashimasu.
(hon.)-seat/table to (hon.)-show/take will do
"I will show you to your table (now)." (PL4)

- o- and go- are both honorific prefixes, but they are usually not interchangeable: some words take o- while others take go- and only experience can tell you which are which.
- seki is literally "seat," but is often used in cases when English speakers would say "table/desk," or, even more broadly, "place."
- annai itashimasu is a PL4 form of annai suru, "show/direct (someone to someplace)."

2

OL1: あの一、窓ぎわの席を予約したはず
Anō, madogiwa no seki o yoyaku shita hazu
(interj.) window/at seat/table (obj.) reserved expectation

ですけど。
desu kedo.
is but

"Excuse me, but I believe I reserved a table by the window." (PL3)

Waiter: は？ はあ。
Ha? Hā.
(interj.) yes
"Huh? Oh yes." (PL3-4)

- anō is a hesitation word similar to "uhh/um." It's often used like English "Excuse me," to get someone's attention or to express a degree of hesitation at the beginning of a sentence: "Excuse me, but..."
- madogiwa is a noun meaning "by the window," from mado ("window") and kiwa ("edge/brink/extremity").
- yoyaku shita is the plain/abrupt past form of yoyaku suru ("make a reservation").
- madogiwa no seki o yoyaku shita is a complete thought/sentence ("reserved a seat/table by the window") modifying hazu, a noun referring to "normal expectations," the way something should/ought to be. Hazu after a past verb often means "I believe I/he/they did the action."
- ha? with the intonation of a question sounds more formal/polite than e? with the same intonation. Hā with a long vowel and a low/flat intonation is a rather uncertain/tentative sounding "yes."

3

Waiter: では、こちらへ。
Dewa, kochira e.
then/in that case this direction to
"In that case, (please come) this way." (PL3-4)

Sound FX: ひそ
Hiso
(effect of whispering, from hiso-hiso hanasu, "speak secretively/in whispers")

OL1: やあね。
Yā ne.
disagreeable isn't it
"It's disagreeable (when they screw up like this), isn't it?"
"Doesn't it make you mad?" (PL2)

OL2: うん。
Un.
"Uh-huh." (PL2)

- yā ne is a colloquial variation of iya ne, in which iya means "is disagreeable/distasteful," and ne solicits agreement/confirmation from the listener.

4

Across Street: パチンコ
Pachinko
Pachinko

- see this issue's feature story for an example of the kind of neon displays found on pachinko parlors.



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by 秋月 りす / Akizuki Ritsu

1

OL1: ブタ 玉!!
Buta -tama!!
pig/pork egg
"Pork and egg!" (PL2)

Others: 私 も。
Watashi mo.
I/me also
"Me too," (PL2)

Waitress: はい。
Hai.
"Yes, Ma'am/OK," (PL2)

- the women are ordering *okononiyaki*, a dish somewhere between a pancake and an omelet, filled with a wide variety of shredded or chopped vegetables, meat, and seafood. Typically, each diner is brought his choice of ingredients and mixes them into the batter right at the table, then pours the mixture onto a large griddle in the middle of the table and watches it cook. The finished cake is topped with a spicy brown sauce, seaweed flakes, chopped ginger, mayonnaise, etc.
- tama* (玉) is a contraction of *tamago* (玉子) "egg."

2

OL1: ねえ、 4人分 ひとつにして大きいの 焼こう よ。
Nē, yonin-bun hitotsu ni shite ōkai no yakō yo.
say/hey four person portion one make it large one let's cook (emph.)
"Say, let's put the four portions together and cook one big one." (PL2)

OL2: うん、 いい よ。
Un, ii yo.
yes/uh-huh good/fine/okay (emph.)
"Yeah, okay," (PL2)

- bun* means "part/portion," and after a number of people means "that many people's worth," so *yonin-bun* = "four people's worth/all four portions."
- ni shite* is the *-te* form of *ni suru*, an expression meaning "make (something) into..."; *hitotsu ni suru* = "make it into one/put it together."
- no* makes the adjective *ōkai* ("big/large") into a noun: "a big one." *o* to mark this as the object of the verb has been omitted.
- yakō* is the volitional ("let's") form of *yaku* ("roast/toast/bake/grill").

3

OL1: わー、 でかい。
Wā, dekai!
(exclam.) large
"Wow! It's humongous!" (PL2)

Sound FX: キャー キャー あははは
Kya kya A ha ha ha
(squeals of delight) (laughter)

OL3: 豪快 ねー。
Gōkai nē-!
exciting/stirring is, isn't it
"This is exciting, isn't it?" (PL2)

Sound FX: ジュー ジュー
Jū jū
(sizzling sound as the giant *okononiyaki* cooks)

- dekai* is an informal word for "big/huge."
- like *yo*, in informal situations, *ne* by itself can function as *desu ne* ("is, isn't it"); this pattern is very common among males as well as females.

4

OL4: ところで これどうやって ひっくり返す?
Tokoro-de kore dō yatte hikkurikaesu?
by the way this how doing flip over
"By the way, how are we going to flip this over?" (PL2)

OL2: う。
U
(interj.)
"Urp," (PL2)

Sound FX: ジュー ジュー
Jū jū
(sizzling sound)

- yatte* is the *-te* form of *yaru* ("do"); *dō yatte* = "doing how/in what manner" → "how." Note that the spatulas they all have are quite small.



1

Title: 第98 話 パチンコ屋の 福 の 神
 Dai Kyūjūhachi Wa: Pachinko-ya no Fuku no Kami
 No. 98 story pachinko parlor's bounty/good fortune of god
Story No. 98: God of Fortune at the Pachinko Parlor

Narration: ネギ を 「八百藤」 へ 買いに行った 帰り、 伝言 を たのまれて
 Negi o "Yaofuji" e kai ni itta kaeri, dengon o tanomarete
 green/long onion (obj.) (store name) to went to buy the way home message (obj.) having been requested
On my way home from going to buy a negi at "Yaofuji," having been asked to take a message,

大学 卒業 以来 はじめて パチンコ屋 へ 足 を ふみ入れた。
 daigaku sotsugyō irai hajimete pachinko-ya e ashi o fumi-ireta.
 college graduation since for first time pachinko parlor to/mto foot/feet (obj.) stepped into
I set foot in a pachinko parlor for the first time since graduating from college. (PL2)

Sound FX: ジャラジャラ ジャラジャラ ジャラジャラ ジャラジャラ
 Jara jara Jara jara Jara jara Jara jara
 (rattling sound of hundreds of pachinko balls being discharged by machines.)

Sound FX: チーン チーン
 Chīn Chīn
Ding Ding (sound of bells as balls fall in winning holes)

Sound FX: キュイン キュイン
 Kyūin Kyūin
Keeeen Keeeen (a high-pitched screeching or whining sound)

Sound FX: チャンカ チャカ チャンチャン
 Chanka -chaka chan -chan
 (sound of loud pachinko parlor music, typically marches, played over the PA system)

- pachinko is the name of Japan's most popular arcade game, a kind of vertical pinball. Steel balls are propelled to the top of the machine and if they drop into winning holes, the machine discharges more balls. The object is to amass large quantities of balls to trade in for various prizes.
- -ya is a suffix for "shop," but pachinko "shops" are usually referred to as "pachinko parlors" in English.
- negi is short for naganegi ("long onions," as opposed to tamanegi, "round onions"). Negi without a prefix always refers to the long variety. They're generally longer and thicker than the "green onions" commonly seen in American supermarkets, but not as large as leeks. We left negi untranslated since there is no real English equivalent.
- a "greengrocer" in Japan is called 八百屋 yao-ya, written with kanji meaning, "shop of eight hundred (i.e., many) things." The name Yaofuji combines the first part of this word with fuji ("wisteria"), which is a common element in Japanese names.
- kai is the stem form of the verb kau ("buy"), and itta is the plain/abrupt past form of iku ("go"). The stem form of a verb followed by ni iku/itta implies "go/went to (do the action)."
- kaeri, a noun form of kaeru ("return home"), can refer either to "the way home" or the act/process of going home. Negi o "Yaofuji" e kai ni itta is a complete sentence ("went to buy a long onion at 'Yaofuji'") modifying kaeri.
- tanomarete is the -te form of tanomareru, the passive form of tanomu ("make a request/ask a favor").
- fumi is from fumu ("step") and ireta is the plain/abrupt past form of ireru ("put into"), so fumi-ireta = "stepped into" = ashi o fumi-ireta = "set foot in."
- the bells and whistles and sirens and music and rattling of steel balls that make up the din of a pachinko parlor cannot really be described; they have to be experienced.

2

Sound FX: キョロ キョロ
 Kyoro kyoro
 (effect of shifting eyes this way and that in search of something/someone)

Sound FX: チャカ チャン チャン ジャラジャラ チーン
 Chaka chan -chan Jara jara Chīn
(Music) Rattle-rattle Ding

3

Voice: ったくしよーがないねえ、ヘボ 台 が!!
 Traku shiyō ga nai nē, hebo dai ga!
 (interj.) impossible/hopeless lousy/clumsy machine (emph.)
"Geez! It's impossible, this stupid machine!" (PL1)

- ttaku is a contraction of mattaku (literally "completely/entirely"), which is often used as an exclamation of exasperation.
- shiyō ga nai (or shō ga nai) = shikata ga nai, lit. "there is no way to do/nothing one can do" + "it's impossible/it's hopeless."
- hebo is an insulting word that can be used either as a noun or adjective, implying the person or thing is a fake/quack/bungler.
- -dai is a counter suffix for machinery ranging from cameras/electronics to household appliances to automobiles/trucks, as well as pachinko machines. In some cases, including pachinko machines, the word can be used independently to mean "machine": kono dai = "this machine."

4

Sound FX: チーン キュイン キュイン ジャラ
 Chīn Kyūin Kyūin Jara
Ding Keeeen Keeeen Rattle

Sign: ~機
 -ki
 ~ machine

- ki is a suffix meaning "machine." The machine here is most likely a pachinko ball vending machine, located conveniently throughout the parlor for customers who have run out of balls to replenish their supply.



5

Narration: 「八百藤」の ゆかり ばーさんは 働き者 だが、
 “Yaofuji” no Yukari Bāsan wa hataraki-mono da ga,
 (store name) 's (pers. name) granny as-for hard worker is but

パチンコを 始めると 1日中 仕事を しなない。
 pachinko o hajimeru to ichinichi-jū shigoto o shinai.
 pachinko (obj.) if/when begins all day long work (obj.) not do

Granny Yukari from “Yaofuji” is a hard worker, but when she gets started on pachinko she doesn't work for the rest of the day. (PL2)

FX: もうもうもう
 Mō mō mō (effect of clouds of smoke)

Sound FX: ジャラジャラ
 Jara jara
Rattle-rattle (sound of balls “rattling” against the pins as they fall inside the machine)

Sound FX: カラ カラ カラ
 Kara kara kara
Clack clack clack (slightly hollow sounding clatter of balls hitting bottom without going into winning holes)

- *bāsan* is a more familiar form of *obāsan* (“grand-mother”) → *Yukari Bāsan* = “Granny Yukari.” The honorific *o-* can be dropped from *obāsan* like this, but it cannot be dropped from *obasan*, with a short *ba*, meaning “aunt/ma’am.”
- *hataraki-mono* comes from *hataraku* (“work”) and *mono* (“person”), so it can also be used just to mean “worker,” but it often implies “hard worker.”
- *to* after a verb can give an “if/when” meaning.
- *-jū* after a time word means “throughout” the time specified.
- *shinai* is the negative of *suru* (“do”).

6

Kōsuke: こんにちは
 Konnichi wa.
“Hello.” (PL3)

Yukari: あれ、ビンボー神! 長ネギ ぶらさげて パチンコ かい?
 Are, binbō-gami! Naganegi burasagete pachinko kai?
 (interj.) poverty god long onion dangle-and pachinko is it?

“My, my! The god of poverty! You’ve come for pachinko with a *negi* in hand, have you?” (PL2)

Sound FX: チーン ジャラ カラ カラ
 Chīn Jara Kara kara
Ding Rattle Clack clack

- *are* is an interjection of surprise at something unexpected: “Oh!/Oh my!/Well!”
- *burasagete* is the *-te* form of *burasageru* (“hang/dangle [something]”). *Burasageru* refers to carrying something “hanging/dangling” at one’s side, such as a briefcase/suitcase or a shopping basket/bag with handles.
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier tone.

7

Kōsuke: あの、店 が てんてこまい だ から 帰ってくる ように つて。
 Ano, mise ga tentekomai da kara kaette kuru yō-ni tte.
 uh/humm shop (subj.) whirl of activity is because come home [said] you should (quote)

“Uhh, (they asked me to tell you) that the shop’s really busy so you should come back.” (PL2)

FX: もうもう
 Mō mō (effect of clouds of smoke)

Yukari: フン、 情けない 息子 だよ。
 Fun, nasakenai musuko da yo.
 (sniff/snort of disdain) pathetic/pitiful son is (emph.)
“Hrumpf. What a pathetic son (I have)!” (PL2)

- *tentekomai* means “whirling/humming with activity” to the point of excess/confusion.
- *kaette* is the *-te* form of *kaeru* (“go/come/return home”); adding *kuru* (“come”) makes the direction clear: *kaette kuru* = “come home.” He is speaking from the perspective of the person who sent the message.
- ... *yō-ni iu/itta* after a verb makes a relatively gentle command, roughly equivalent to “says/said for you to ...” or “says/said you should ...” Here the *iu/itta* (“says/said”) is implied by the colloquial quotative *tte*.

8

Yukari: あたし なんか どんなんに 忙しくても ひとり で きりもりしてきた もんだ が ねえ!
 Atashi nanka donna-ni isogashikute mo hitori de kirimori shite kita mon da ga nē!
 I/me someone like no matter how much even if busy alone/by myself managed-and-came thing is but (colloq.)
“I have always managed by myself no matter how busy things got.” (PL2)

- *isogashikute mo* is a conditional (“even if/when”) form of *isogashii* (“be busy”).
- *kirimori shite* is the *-te* form of *kirimori suru* (“manage/administer”). *Kita* is the plain/abrupt past form of *kuru* (“come”), here implying the action started at sometime in the past and continues to the present → “I’ve always ...”
- *mon(o) da* after a past tense verb means “used to (do the action)/always (did/have done the action).”

9

Sound FX: スコン パピコン パピコン
 Sukon Papikon papikon
 (sound of ball dropping into slot, followed by electronic jackpot sounds)

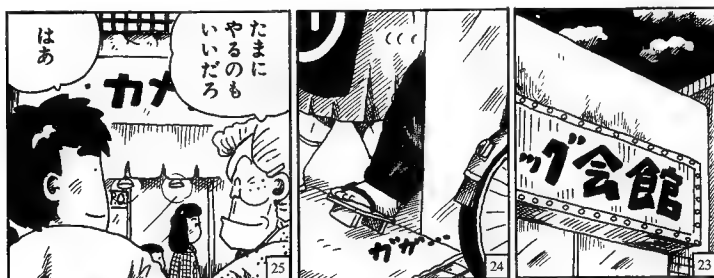
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10	Sound FX: チーン ジャラジャラジャラ Chiin Jara jara jara Ding Rattle-rattle (sound of the balls released by machine) Yukari: やったあ!! おまえ 福 の 神 だ ね。 Yattā! Omae fuku no kami da ne. did it/hooray you fortune of god is/are (colloq.) "All right!! You're a god of fortune?" (PL2)	• <i>yatta</i> is the plain/abrupt past form of <i>yaru</i> ("do"), so it literally means "(I/ we/he) did it," but one of its most prominent uses is as an exclamation of joy, "Alright!/Yessss!/Hooray!" See Basic Japanese 13. • <i>omae</i> ("you") from a male speaker sounds rough, but from a woman (often with <i>-san</i> added) it has a familiar/ endearing tone. • she has left out the <i>wa</i> after <i>omae</i>.
11	Yukari: ハコ、ハコ!! Hako, hako!! box box "Get a box! Get a box!" (PL2) Sound FX: チーン Chiin Ding	
12	Sound FX: ジャラジャラジャラ Jara jara jara Rattle rattle rattle (more balls pouring from machine) Yukari: そんな セコイ の じゃなくてでかい の だよ! Sonna seкои no ja nakute dekai no da yo! that kind of small/measly one is not large one is (emph.) "Not a measly one like that! A big one!" (PL2)	• <i>seкои</i> is a slang word for "small/inferior," and <i>dekai</i> is an informal word for "big." • <i>no</i> after an adjective means "one/thing" as in "a small one/thing." • <i>ja nakute</i> is the <i>-te</i> form of <i>ja nai</i> ("is not"). <i>X ja nakute Y</i> makes an expression meaning "not X but Y."
13	Sound FX: チーン ジャラ ザー Chiin Jara Zā- Ding Rattle Zhhhhhh (sound of hundreds of steel balls pouring/gushing from tray into box)	• <i>zā</i> is used for the pouring/rushing effect of water (a downpour of rain, a shower, a rushing stream) as well as of small hard objects (rice, dried beans, plastic pellets, pachinko balls).
14	Kōsuke: あの、 じゃ、 オレこれで... Ano, ja, ore kore de... uhh/umm in that case/then I/me with this "Uhh, well then, with this (I'll be going)." "Uhh, well then, I guess I'll be going." (PL2)	• <i>ore</i> is a rough/informal, masculine "I/me."
15	Yukari: だめ だめ、 福 の 神 が 帰っちゃ!! Dame dame, fuku no kami ga kaetcha! won't do won't do god of fortune (subj.) if goes home "It won't do, it won't do if the god of fortune goes home!" "No, no, the god of fortune can't go home!" (PL2) Sound FX: ざくつ Zaku! ("crunching" effect of digging into a mass of small, hard objects.)	• <i>kore</i> de implies something like <i>kore de shitsurei shimasu</i>, meaning "with this/at this point I will leave" (literally, "with this I will do a rudeness"). • <i>kaetcha</i> is a contraction of <i>kaette wa</i>, from <i>kaeru</i> ("go home"). The syntax is inverted: normal order would be <i>fuku no kami ga kaette wa dame</i>.
16	Yukari: ホレ、 隣の 台 で やりなよ。 Hore, tonari no dai de yari-na yo. (interj.) next/adjacent/neighbor machine at do (emph.) "Here, you play at the next machine." (PL2) Sound FX: チーン ジャラ ざざざ Chiin Jara Za za za Ding Rattle Zhhhhhh (pouring balls into feeding tray)	• <i>hore</i> is an interjection used to focus the listener's attention on something, like "look" or "here." • <i>tonari</i> refers to an adjacent/neighbor location, so <i>tonari no dai</i> means "the next machine." • <i>yari-na</i> is a colloquial equivalent of <i>yari-nasai</i>, a relatively gentle command form of <i>yaru</i> ("do").
17	Narration: オレの 性 にあう は 古き 良き時代の 手物台。 Ore no shō ni au wa furuki yoki jidai no temono-dai. I/me 's nature fits thing/one as-for old good age 's manual machines "What fits my nature are the manual machines of the good old days." The manually operated machines of the good old days are more my type. (PL2) Narration: それぞれ 打ち方 に 個性 が あった。 Sorezore uchikata ni kosei ga atta. each one way of hitting/striking in individuality (subj.) existed/had "Each machine had individuality in its way of hitting." Each machine had its own unique touch. (PL2) Kōsuke: で... できる かな? De: deru kana? will come out. I wonder? "I wonder if any will come out." "I wonder if I'll win any." (PL2)	• <i>furuki</i> and <i>yoki</i> are archaic forms of the adjectives <i>furui</i> ("old") and <i>iyoi</i> ("good/fine"). • with today's pachinko machines, players turn a knob which starts launching the steel balls automatically one after another, but not so long ago players had to flip a lever to launch each ball individually. Experienced players were often very choosy about the touch/tension of the lever. <i>Temono-dai</i> refers to these older style machines. • <i>uchi</i> is the stem form of <i>utsu</i> ("hit/strike"); <i>-kata</i> after the stem of a verb means "way/method of (doing the action)."

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18	FX: そー Sō (effect of turning knob very gently to start launching the balls)	
19	Kōsuke: あっあっ A! A! “Ah! Ah!” Sound FX: カタカタカタカタ Kata kata Kata kata Tap tap tap tap (balls striking pins as they fall) FX: ヒュンヒュン ヒュンヒュン Hyun hyun Hyun hyun (effect of eyes spinning as he watches many balls bouncing around at once)	
20	Sound FX: カタカタカタ Kata kata kata Tap tap tap (balls striking pins as they fall) Kōsuke: あっ、あっ... す、すぐ 終わるう。 A! A! Su-sugu owaru- (interj.) (interj.) immediately will end/finish “Oh no! Oh no! It’s gonna be over right away.” (PL2)	• a! is an interjection of surprise, “Oh! My!”—or if the object of surprise is bad/negative, “Oh, no!”
21	Sound FX: コン コン Kon kon (effect of one ball striking pins)	• hora, like hore, is an interjection used to focus the listener’s attention on something, like “look/see” or “here/there.” She lengthens the word for emphasis.
22	Sound FX: パピコン パピコン チーン ジャラジャラ Papikon papikon Chiin Jara jara (Jackpot sound FX) Ding Rattle-rattle Yukari: ほうら、やれば できる じゃないか。 Ho-ra, yareba dekiru ja nai ka. (interj.) if do can do can’t you? “See, you can do it if you try.” (PL2)	• yareba is a conditional “if” form of yaru (“do”), and dekiru means “can/able to do,” so yareba dekiru is literally “if you do it, you can do it” → “you can do it if you try.” • ja nai ka is literally a question, “isn’t it?/can’t you?” but the question is rhetorical so she’s actually making an assertion.
23	Sign: (ビ)ッグ 会館 Biggu Kaikan The Big Hall	• kaikan is used in the names of many buildings where large numbers of people gather: “hall/assembly hall/club house.”
24	Sound FX: ガガー Gaga- (sound of automatic door sliding open)	
25	Yukari: たまに やる の も いい だろ。 Tama-ni yaru no mo ii daro. occasionally do (nom.) also good isn’t it? “It’s good to play on occasion, isn’t it?” (PL2) Kōsuke: はあ。 Hā. “Yes, (I suppose).” (PL3)	• no is a “nominalizer” that turns the complete thought/sentence tama-ni yaru (“do/play occasionally”) into a noun. • daro is a shortened darō, the PL2 equivalent of deshō, here essentially expecting/asking for agreement from the listener. • hā is a tentative/uncertain sounding hai (“yes”) → “Yes, I suppose.”
26	Signs: パチン(コ) すし小判 Pachinko Sushi Koban Pachinko Koban Sushi Shop Narration: 1本 の ネギ を 買いに行った “ビンボー神” が いつの間にか Ippon no negi o kai ni itta “binbō-gami” ga itsu no ma ni ka one (count)(=) long onion (obj.) went to buy god of poverty (subj.) before he knew it/at some time or other “福の神” にかわって “戦利品” ま で ふと ころ に かかえていた。 “fuku no kami” ni kawatte, “senri-hin” made futokoro ni kakaete ita. god of fortune to changed-and loot/booty even chest/bosom in/against was holding/clutching The “god of poverty” who went out to buy a single negi had somewhere along the way become a “god of fortune,” and now he was even clutching (two bags of) “loot” to his chest. (PL2) Yukari: また 苦戦 の 時 に たのむ よ。 Mata kusen no toki ni tanomu yo. again hard battle of time at request favor (emph.) “Help me out again when I’m having a hard battle, okay?” (PL2)	• ippō no negi o kai ni itta is a complete sentence (“went to buy a single long onion”) modifying binbō-gami. • itsu no ma ni ka (lit. “in the space of when?”) is an expression meaning “sometime when (I/he was) not aware/of-be-for (I/he) knew.” • kawatte is the -te form of kawaru (“to change”); ... ni kawaru = “change into ...” • kakaete-ita is the past form of kakaete-iru, from kakaeru (“embrace/hold/clutch in one’s arms”).

笑せえるすまん

Warau Sēruman (Part 2)

by 藤子不二雄 (A)
Fujiko Fujio (A)

The series:

Warau Sēruman (“[The] Laughing Salesman”) first appeared in 1969 and was serialized in *Manga Sunday* for a number of years. It is now featured in *Chūō Kōron*, one of Japan’s most respected monthly magazines, and an animated version has been popular on TV. The stories feature a lecherously grinning “salesman” named Moguro Fukuzō who, under the guise of being helpful and sympathetic, sets people up for failure and disappointment. Sometimes he simply grants a person’s wish, with consequences they hadn’t anticipated, but sometimes his tactics seem outright malicious. The theme of the series, if there is one, seems to be that people should be satisfied with their present situation, and not try to better their lot.

The story so far:

Aoi Tatsuo, a single young salaryman, leads a lonely existence. For reasons not revealed to us in the story, he is unpopular at the office and his coworkers never invite him along for after-hours socializing. One evening, as he is eating dinner alone at home, Aoi reflects tearfully on his pathetic situation. As if on cue, the Warau Sēruman (“Laughing Salesman”) appears at his door.

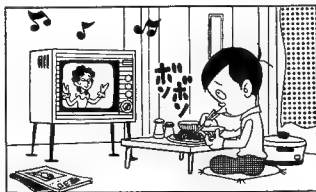


As Part Two begins, Aoi has taken the photo and tape up to the roof of his office building for a chat — but his office mates have noticed him sneaking off and follow.



The artist:

Fujiko Fujio is the pen name of a now defunct duo of manga artists who share the credit for a string of hit titles, including the manga masterwork *ドラえもん (Doraemon)*. The two artists first drew manga together while still in elementary school, and shortly after high school graduation, they were drawing manga professionally. They gradually achieved success in the world of manga, working together until 1988. In the beginning they worked on stories as a team, but later began to do separate titles, eventually dissolving the partnership because their styles had become separate and distinct. They maintained some of their former identity by adopting the pen names “Fujiko Fujio (A)” (Abiko), and “Fujiko F. Fujio” (Fujimoto).



Claiming to be a “friend agent,” the Salesman gives Aoi a picture of lovely Miss Shiroki Junko, along with a tape of her voice. On the tape Junko provides one side of a conversation (“Please, tell me about yourself” . . . “Oh, that’s exactly what I was thinking”), with a silence between sentences for Aoi’s response. In this way, the Salesman says, they can “get to know each other” before actually meeting.

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First published in Japan in
1969 by Chuo Koronsha,
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Chuo Koronsha.

- 1 **Aoi:**
Junko-san, boku wa kinō hitoban-jū kimi no koto o kangaete-ita n da.
 “Junko, I was thinking about you all night long last night.” (PL2)

Junko: (on tape)
Nmā, honto? Junko ureshii wa !
 “Oh, my, really? That makes me so happy!” (PL2)

- hitoban* is “one night,” and *-jū* is a suffix meaning “throughout-,” so *hitoban-jū* = “throughout one night” → “all night long.”
- kimi* is an informal word for “you” used mostly by males when addressing equals or subordinates.
- koto* = “things,” and... *no koto* = “things about...” or simply “about...” The particle *o* marks *kimi no koto* as the object of *kangaete-ita*, the past form of *kangaete-iru* (“am/is/are thinking”), from *kangaeru* (“think”).
- nmā* (or just *mā*) is a feminine interjection of surprise, “Oh, my!/My goodness!”
- girls and young women often refer to themselves by name.

- 2 **Aoi:**
Demo, kimi wa boku no koto o nani mo shiranai.
 “But you don’t know anything about me.” (PL2)

Junko: (on tape)
Onegai! Kikasete, anata no koto o.
 “Please tell me about yourself.” (PL2)

Salaryman 4:

Ha ha- ha-...
 “Ah-, ah-, ah-...”

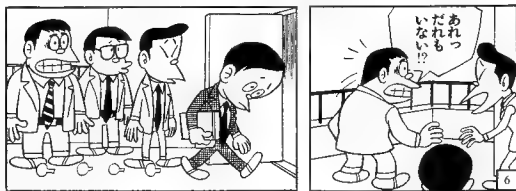
- nani mo* is followed by a negative to mean “not anything.” Strictly speaking, *shiranai* is the negative of *shiru* (“come to know”), but in actual use it’s usually a negative form for *shitte-iru* (“know/understand”).
- onegai* is from *negai*, “request,” and is often used as an equivalent of “please” (the honorific *o-* is required for this use). *Kikasete* is the *-te* form of *kikaseta*, the causative (“make/let”) form of *kiku* (“hear”); since the *-te* form makes an informal request, *kikasete* = “(please) let me hear.” Normal order would be *Anata no koto o kikasete*: “let me hear about you” → “tell me about yourself.”

- 3 **Salaryman 4:**
Ha-kushon!
 “Ah-choo!”

Salaryman 1:
Baka!
 “Idiot!” (PL1)

- 4 **Salaryman 1:**
Ya- yā, Aoi-kun, kimi mo sumi ni okenai nā.
 “H-hi, Aoi, you, too, cannot be left in a corner, can you?”
 “H-hi, Aoi. It seems there’s more to you than meets the eye.” (PL2)

- sumi ni okenai* literally means “cannot leave/be put in a corner” (*okenai* is the negative potential “cannot”) form of *oku* “set down/leave”, and is an idiom implying someone/something holds unexpected merits/talents/qualities and cannot be taken lightly.



- 5 **Salaryman 1:**
Oi, ore-tachi ni kanojo o shōkai shiro yo.
 “Hey, introduce your girlfriend to us, will ya.” (PL2)

Aoi:
So- sonna hito imasen yo!
 “That kind of person doesn’t exist!”
 “I don’t have a girlfriend!” (PL3)

- ore* is an informal/rough, masculine word for “I/me,” and the suffix *-tachi* turns nouns referring to people into plurals, so *ore* (“I/me”) + *-tachi* = “we/us.”
- kanojo* is actually a pronoun for “she/her,” but it’s also used colloquially as a common noun meaning “girlfriend.”
- shiro* is the abrupt command form of *suru* (“do”); *shōkai suru* = “introduce.” *yo* adds emphasis.

- 6 **Salaryman 1:**
Are!? Dare mo inai!
 “Huh? There’s no one here!” (PL2)

- are* is an interjection of surprise/bewilderment.
- dare mo* followed by a negative means “no one...” *Inai* is the negative form of *iru* (“exist/be in a place”), so *dare mo inai* = “no one is here.”



1 "Sound" FX:
Pa! (effect of a sudden, quick action—pulling the picture from his pocket)

2 Aoi:
Junko-san . . . / *kimi to boku dake no himitsu da mon ne, u shi shi shi.*
"It's a secret just between you and me, isn't it Miss Junko, heh heh heh." (PL2)

- *boku* is an informal/familiar "I/me" used by males.
- *mon* is a contraction of *mono*, which after *da/desu* means "because." . . . *Da mon ne*, literally "because it's . . . isn't it/right?" makes a gleeful/self-satisfied "explanation" implying "because it's so (I'm not going to tell anyone)."
- *u shi shi* is a smug/self-satisfied laugh.

3 OL:
A, Aoi-san, *menkai desu yo.*
"Oh, Mr. Aoi, there's a visitor for you." (PL3)

- Aoi:
Boku ni?
"For me?" (PL2)
- *menkai* is literally "interview/meeting (with a visitor)"; *menkai desu* is the standard way for a receptionist to inform a businessman of a visitor.

4 Aoi:
A! *Anata deshita ka?*
"Oh, it's you, is it?" (PL3)

5 Moguro:
Ikaga desu, Shiroki Junko-san wa?
"What do you think of Shiroki Junko?" (PL3)

Aoi:
Ki ni irimashita! Ki ni irimashita! Boku no konomi ni pittari desu!
"I like her! I like her! She's exactly my type!" (PL3)

- *ikaga desu (ka)* asks "How is (something/someone)?" — in this case implying "How is (she) in your opinion/judgment?" Moguro speaks in inverted syntax; normal order would be *Shiroki Junko-san wa ikaga desu ka?*
- *ki ni irimashita* is the PL3 past form of *ki ni iru*. Since *ki ni iru* means "glow pleased with/come to like," its past form means "be pleased with/like."
- *konomi* = "liking/preference," so *boku no konomi* = "my preference" → "my type."
- *pittari* means "exactly" and . . . *ni pittari da/desu* is an expression meaning "exactly fits/suits . . ."

6 Moguro:
Hō, sorya yokatta.
"Aha, that was good."
"Aha, I'm glad to hear that." (PL2)

Aoi:
Nē, onegai desu! Junko-san ni awasete kudasai!
"Please, I beg you. Let me meet Miss Junko." (PL3)

- *sorya* is a contraction of *sore wa* ("as for that"); lengthening the *a* gives emphasis.
- *yokatta* is the plain/abrupt past form of *ii/yo* ("good/fine/okay").
- *awasete* is the -te form of *awaseru*, the causative ("make/let") form of *au* ("meet").

7 Moguro:
Mochiron awasete agemasu yo.
"Of course I'll let you meet her." (PL3)
Demo ikinari de wa nan desu kara, hitotsu kanojo ni tegami o kaite kudasai.
"But I'm not so sure about doing it abruptly, so why don't you write her a letter first." (PL3)

Aoi:
Kakimasu! Kakimasu!
"I'll write! I'll write!" → "I will! I will!" (PL3)

- *ikinari* means "abruptly/out of the blue," and the expression . . . *de wa nan da/desu kara* is a generic phrase for implying, not too directly, that the thing or action just mentioned is/would be undesirable.

8 Moguro:
Sō, sō, kono aida karita anata no shashin de, chotto itazura o shite mimashita yo.
"Oh, yes, yes, I played around a bit with the picture of you I borrowed the other day." (PL3)
• *itazura* = "mischief/a trick," and *itazura o suru* = "play mischief/a trick."
Shite mimashita is the PL3 past form of *shite miru* ("try doing").

1

Aoi:

Uhyō, Junko-san to ...
 "Wow! (I'm) with Miss Junko." (PL2)

Moguro:

Ha ha ha ha, izure chikai uchi ni honto ni sonna shashin toru yō-ni narimasu yo.

"Ha ha ha ha. Before too long, you'll really be taking pictures like that." (PL3)

• *izure* = "in time/eventually"

• *chikai* = "nearby/close," but *chikai uchi* = "soon/before long."

• *narimasu* is the PL3 form of *naruru* ("become"), and *yō-ni naru* = "become so that ..."



2

Aoi:

Junko-san, boku wa anata ni boku no subete o shite moraitai no desu.
 "Miss Junko, I want you to know everything about me." (PL3)

Junko: (on tape)

Onegai! Kikasete, anata no koto o.
 "Please tell me about yourself." (PL2)

- *shite* is the *-te* form of *shiru* ("come to know/understand"). *Moraitai* is the "want to" form of *morau* ("receive"). A form of *morau* after the *-te* form implies the action benefits the speaker, or accords with his wish.
- *no* indicates he is making an explanation... *No desu* can literally be thought of as "It is the case that ..."



3

Signs:

Asahi Seimei Yachiyo Kankō Ueda Shōji
 Asahi Life Yachiyo Tours Ueda Enterprises



4

Boss:

Aoi-kun!
 "Aoi!" (PL3)

Aoi:

Hai!
 "Yes sir!" (PL3)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."). In a corporate setting, superiors typically address their subordinates using *-kun*.



5

Boss:

Iyā, kimi no kinō tsukutta shorui totemo kichin-dekitoru to buchō ga homete-ta yo.
 "The department head was praising the papers you drew up yesterday, saying they were very neatly done." (PL2)

Aoi:

Sore wa dōmo!
 "Thank you, sir." (PL3)

- *iyā* is a kind of "warm-up" word for exclamations of either consternation or delight/approval, here the latter.

• *tsukutta* is the plain/abrupt past form of *tsukuru* ("make"). *Kinō tsukutta* is a complete thought/sentence ["Aoi] made [them] yesterday") modifying *shorui* ("documents/papers").

• *kichin-to* = "accurately/properly/neatly"

• *dekitoru* is a contraction of *dekite-oru*, equivalent to *dekite-iru* ("are made"), from *dekiru* ("to be made/completed"). Men in positions of authority/respect often use *-te-oru* forms instead of *-te-iru*.

- *bu-* refers to a "division/department" within a company, and *-chō* is a suffix meaning "head/chief/leader."
- *homete-(i)ta* is the past of *homete-iru* ("is/are praising").

6

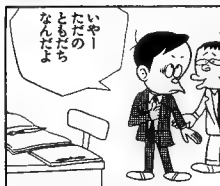
Salaryman 2:

Oi! Aoi no yatsu kono goro kyū ni harikiri-dashita na.
 "Say, that guy Aoi has suddenly started working really hard, hasn't he?" (PL2)

Salaryman 1:

Un! Ittai dō shita n daro?
 "Yeah, I wonder what the blazes is going on?" (PL2)

- *oi* is like an abrupt "hey" or "yo!"
- *yatsu* is a rough way of referring to "that guy."
- *kyū* = "sudden," and *kyū ni* = "suddenly."
- *harikiri* is the stem form of *harikiru*, which refers to being "enthusiastic/zealous" in one's work. *-dashita* is the plain/abrupt past form of *dasu*, which after the stem of another verb means "begin (doing the action)."
- *ittai* is an emphaticizer for question words: "(What) in the world?/(Where) the blazes?/(How) on earth?/etc."
- *dō shita* asks for an explanation of something that seems out of the ordinary: "what happened?/what's wrong?/what's going on?"



5 Aoi:

A!

“Oh!” (PL2)

Names on Mailboxes:

永田 石渡 青井 藤本
Nagata Ishiwata Aoi Fujimoto

On Envelope:

東京都新(宿区)... 青井達(夫)
Tōkyō-to Shinjuku-ku... Aoi Tatsuo
“Tokyo, Shinjuku Ward... Aoi Tatsuo.” (address and name)

- *a!* indicates the speaker has suddenly noticed/recognized something, like “Oh!”
- addresses in Japan start with the largest administrative unit, first giving the prefecture name (normally the suffix indicating “prefecture” is 県 -*ken*, but in the case of Tokyo, where the capital is located, the suffix is 都 -*to*), then the city (市 -*shi*), ward (区 -*ku*), town (町 -*chō* or -*machi*), or village (村 -*mura*) within the prefecture. The address continues with the name of a district, the block number, and the house number. The addressee’s name comes last.

1 Salaryman 1:

Uhyō! Sugoi bijin da zo!

“Wow! She’s a real knockout!” (PL2)

Keiko:

Mā! Atashi ni mo misete!

“Oh, my, show me, too!” (PL2)

- *sugoi* = “amazing/awesome” and *bijin* = “beautiful woman” → “a real knockout.”
- *zo* is a rough, masculine particle for emphasis.
- *atashi* is a variation of *watashi* (“I/me”) used mostly by female speakers.
- *misete* is the -*te* form of *miseru* (“show”). She’s using the -*te* form as an informal request.

2 Sound FX:

Pa!

(effect of a sudden, quick action—taking the picture away)

Aoi:

Kaese yo!

“Give that back!” (PL2)

- *kaese* is the abrupt command form of *kaesu* (“return/give back [something]”).

3 Salaryman 2:

Hē! Aoi, omae naka naka yaru ja nai?!

“How about that! Aoi, you do considerably (well), don’t you?”

“Wow! You’re quite a go-getter, aren’t you, Aoi?” (PL2)

Keiko:

Hōno! Atashi minaoshita wa—!

“Really! I underestimated you!” (PL2)

Aoi:

Iya—, tada no tomodachi na n da yo.

“Nah, she’s just a friend.” (PL2)

- *hē* is a light exclamation, like “Gee!/Wow!/How about that!” — showing that the speaker is impressed.
- *naka naka* = “very/considerably/highly.” The word usually implies “more than expected” so it needs to be used with caution when speaking of other people or their accomplishments, lest you imply you had a low estimation of them for something they are in fact quite accomplished at. In this case, though, it works as a genuine compliment.
- *honto* means “truth,” but here it’s a colloquial abbreviation of *honto da/desu* (lit. “it’s the truth” → “really”); lengthening the first syllable adds emphasis.
- *minaoshita* is the plain/abrupt past form of *minaosu* (“form a new opinion of/come to think better of”). To say *minaoshita* to someone is essentially like saying “I underestimated you” in English.

4 Aoi: (singing)

Su—ki—ni natta no— anata no koto o—...

“I’ve become fond of you...”

“I’ve fa-a-allen in lo-o-ove with you.” (PL2)

- *natta* is the past form of *naru* (“become”), and *suki ni naru* = “become fond of/grow to like” → “fall in love.”

1 On Back of Envelope:

Shiroki Junko
Shiroki Junko

2 **Letter, Line 1:**

Tatsuo-san

Dear Tatsuo,

Line 2:

Kō yonde ii kashi(ra)?

Is it all right if I address you this way? (PL2)

- *kō* = “this way”
- *yonde* is the *-te* form of *yobu* (“call/address [someone]”); *-te/de* *ii* (or *-te/de* *mo ii*) is the standard phrase for giving permission, “you may . . . /feel free to . . .”, but *kashira* (a feminine “is it perhaps . . . ?”) makes it a question asking for permission, “I wonder if I could . . . /would it be okay if . . . ?” She’s essentially asking his permission to address him familiarly even though it’s her first letter to him.

Lines 3-4:

Watashi-tachi wa zūto mae ka(ra o-tomodachi datta yō-na ki ga shite) narimasen. O-tegami . . .
I can't help (feeling) we (have been friends) since a long time ago. Your letter . . . (PL3)

- *zutto* = “a long time,” *zutto mae* = “a long time ago,”
and *zutto mae kara* = “from a long time ago.”
- . . . *-te narimasen* occurs in a variety of expressions meaning “can’t help but be/do,” so we’ve guessed at the general meaning of the sentence on that basis. With each of the lines cut off at the bottom, the letter is in fragments, but here and below we’ve filled in the blanks with guesses that are probably pretty close to what the missing elements said.

Lines 5-6:

Onna no watashi kara konna koto o (ii-dashite dō) o-omoi deshō ka?

I wonder what you will think (of me) when I, a woman, (so forwardly suggest) something like this. (PL4)

- *no in onna no watashi* is like “who is/who am”: “I who am a woman.”
- *konna koto* = “this kind of thing/something like this”
- *dō* = “what/how” and *o-omoi deshō ka* is a PL4 equivalent of *omou deshō ka* (“think/will think” + “perhaps/I wonder” + question particle), so combined they mean “I wonder what you will think.”

Lines 6-7:

Dō shite (mo) Junko wa anata ni aitaku(te) . . .

(But) I just can't help but want to meet you . . .

(But) I want so badly to meet you . . .

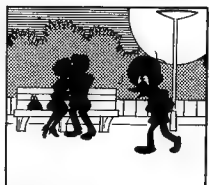
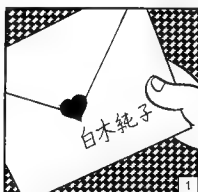
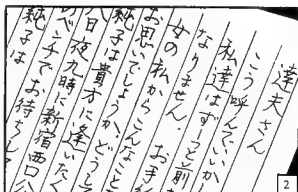
- *dō shite mo* is an expression meaning “no matter what one does/inevitably,” so it is used to express the feeling of “in spite of myself” or “I just can’t help but . . .”
- *aitaku(te)* is from *aitai*, the “want to” form of *au* (“meet”).

Lines 8-9:

*Yōka yoru kuji ni Shinjuku Nishiguchi Kō(en) no
benchi de o-machi shite-(orimasu).*

At 9:00 PM on the 8th, I will be waiting (for you) on a bench in Shinjuku Central Park. (PL4)

- 八日, read *yōka*, means “the 8th (of the month).”
- *Shinjuku Nishiguchi Kōen*, literally “Shinjuku (Station) West-Entrance Park” is the common name of what is



more formally called *Shinjuku Chūō Kōen*, or “Shinjuku Central Park.”

- *o-machi shite* is the *-te* form of *o-machi suru*, a PL4 equivalent of *matsu* ("wait"), and *orimasu* is a PL4 equivalent of *iru*, so the combination is the same as *matte-iru* ("is/will be waiting").

Line 10:

Junko wa . . .

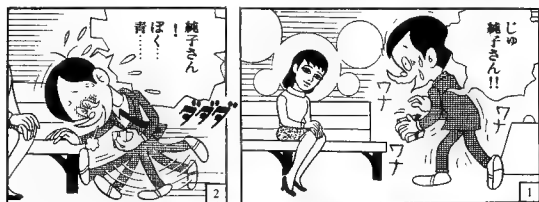
Index

Adi:

I- iyo iyo Junko-san ni aeru no da! Uhii, yume mitai.

"I'm finally going to meet Junko. Wow! It's like a dream (come true)." (PL3)

- *iyoioi* is used when referring to an action/event that is “about to occur/at hand,” to emphasize the closeness of the action/event.
- *aeru* is the potential (“can/able to”) form of *au* (“meet”), so literally he says “I will finally be able to meet Junko.”
- the explanatory *no da* here is merely for emphasis.
- *mitai* (*da/desu*) after nouns, adjectives, and verbs implies “that’s the way it seems/that’s what it is like.”



- 1 **Aoi:**
Ju- Junko-san!!
“Mi- Miss Junko!!” (PL3)

FX:
Wana wana wana
(effect of trembling)

- wana-wana is an FX word for trembling/shivering from cold, fear, or excitement. Generally it represents less violent shaking than *buru-buru*, and is used most typically when the cause of the shaking is more psychological than physical.

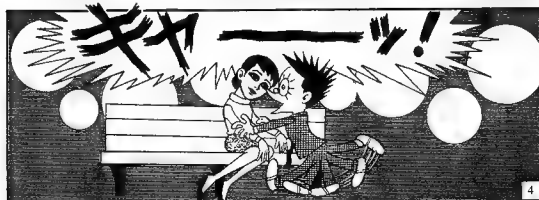


- 2 **FX:**
Da da da
(effect of running up to her)

Aoi:
Junko-san! Boku Ao—
“Miss Junko! I’m Ao—” (PL3)

- 3 **Aoi:**
Ko- kore wa ningyō ja nai ka!
“Th- this is a doll!” (PL2)

- *ja nai ka* is literally the question, “is it not . . . ?” But the question is purely rhetorical, and in fact feels more like a strong assertion.



- 4 **Doll:**
Kyā—!
“Aaack!” (scream)

- 5 **Aoi:**
Wā! Dō shita na da?!
“Yikes! What’s going on?!” (PL2)

Doll:
Dare ka—! Tasukete—! Tasukete—!
“Someone! Help! Help!” (PL2)

Man:
Chikan da!
“It’s a chikan!” (PL2)

- *tasukete* is the -te form of *tasukeru* (“rescue/save”). *Tasukete*—is the standard cry for help for females; males usually would say *tasukete kure*—!
- *chikan* refers to men who grope women in crowded trains or make unwanted advances toward women who are alone in parks, deserted streets, etc. Various sources give words like “molester/masher/groper/pervert” as translations, but none of these words seem to quite fit, so we decided to leave the word untranslated.

Feature • Story

(continued from page 44)

image. Some parlors even provide refrigerators so housewives can stow their groceries when they stop on the way home from shopping. Many now hold “Ladies’ Days” which seem to be quite popular, even though the only incentive is that the women have the parlor to themselves—men are excluded on those days.

Pachinko Exports

While pachinko may be leveling off in Japan, it is growing in other countries. Pachinko is popular in Korea, Taiwan and Singapore. Last year even communist China cracked open its doors to pachinko—the first 125 machines were set up in Beijing.

Everything other than daily operations, including delivery, set-up, and repair of the machines, is being handled by a Japanese company.

In some ways pachinko is a noisy incongruity, a curious counterpoint to a normally peaceful, group-oriented society like Japan. Players sit alone surrounded by harsh lighting and ear-shattering music. Yet despite a few signs of weakness, pachinko is so well established that it seems sure to stay one of Japan’s favorite leisure pursuits for many years to come.

Elizabeth Kiritani is a free-lance writer in Tokyo.

- 1 **Aoi:**
Chi- chigau yo!
 “You- you’ve got it wrong!” (PL2)

FX:
Da da-!
 (effect of dashing away/taking to his heels)

Man:
Nigeru na! Kono yarō!
 “Don’t run away, you S.O.B.!”
 “Don’t you try to get away from me, you S.O.B.!” (PL1-2)

- *chigau* is literally “(is) different,” but idiomatically it means “that’s the wrong idea/conclusion” → “you’ve got it wrong.”
- *na* directly after the plain/abrupt non-past form of a verb makes a prohibition or negative command, “Don’t...”
- *kono* = “this,” and *yarō* is an informal word for “guy/fellow,” so *kono yarō* looks benign enough in its literal meaning of “this guy/fellow”; but it’s in fact an insult, “you rascal/jerk/twit” (or worse, depending on the context and tone).

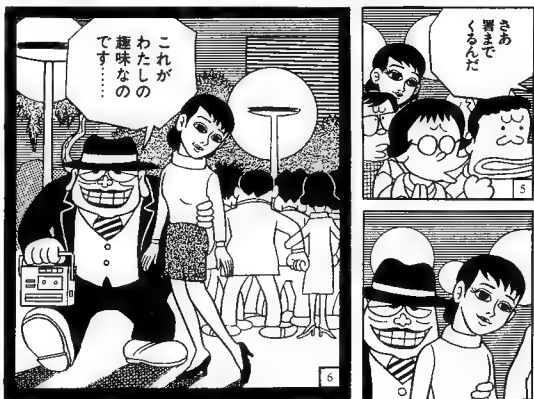


- 2 **Sound FX:**
Goki!
Bonk (effect of rock smashing into head)

- 3 **Aoi:**
Chi- chigau ttara!
 “You’ve got it wrong, I say!” (PL2)

Man:
Nani ga chigau mon ka! Ii koto shiyagatta kuse ni!
 “What have I got wrong? You know you did what you wanted with her.”
 “Oh, sure! You stinkin’ know you did what you wanted with her.” (PL1-2)

- *ttara* is a contraction of *to itara*, a conditional “if/when” form of *to iu* (“say...”), so it literally means “if/when I say...,” implying “when I say you’ve got it wrong, I really mean it/it’s really true.” In this use it feels very much like English “... I say/I tell you!”
- *nani ga... mon(o) ka* is an expression that strongly/roughly challenges the truth of the other person’s statement.
- *ii* = “good/fine” and *koto* = “thing,” so *ii koto* looks like “good things(s),” but in sexual matters the expression *ii koto(o) suru* has the idiomatic meaning of “do as one pleases/have one’s way (with a woman).”
- *shiyagatta* is the plain/abrupt past form of *shiyagaru*, a derogatory/insulting equivalent of *suru* (“do”).
- ... *kuse ni* after a past verb means “even though/in spite of (having done the action);” it implies the action was undesirable/offensive in some way.



- 5 **Policeman:**
Sā, sho made kuru n da.
 “All right, now, come down to the (police) station with me.” (PL3)

- *sā* is often used like “well now/all right/come on” to prepare oneself for action or to urge the listener to action.
- *sho* is an abbreviation of 警察署 *keisatsu-sho* (“police station”).
- following a plain, non-past verb with *n da* can serve as an abrupt command.

- 6 **Moguro:**
Kore ga watashi no shumi na no desu.
 “It’s that this is my taste/hobby.”
 “This is how I get my kicks.” (PL3)

- *shumi* refers to things one takes a particular interest or pleasure in, from engaging in specific “hobbies” to more general things one does to satisfy one’s “tastes/predilections/interests.”

- 4 **Aoi:**
Chigau n da-!
 “You’ve got it wrong!” (PL2)



ナニワ 金融道

青木雄二

Naniwa Kin'yūdō

by Aoki Yūji

The series:

Naniwa Kin'yūdō first appeared in Kodansha's *Weekly Comic Morning* (週刊コミックモニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The story:

In this issue we present the first few pages of the first episode of *Naniwa Kin'yūdō*, but since it involves financial terms and concepts which may be unfamiliar to some of our readers, we'll provide a synopsis of our story here to make it easier to follow.

The "hero" of the series is Haibara Tatsuyuki. When the story opens, he is working in a small print shop in Osaka.



Although most of the characters in this series speak Osaka dialect, Haibara speaks standard Tōkyō Japanese. We are not given any background as to how or why Haibara came to Osaka.

The owner of the printing shop, whose name we never learn, seems to be keeping barely one step ahead of his

creditors. He has been letting his customers pay by *yakusoku tegata* ("promissory note"), basically a promise to pay a certain amount of money at a specified date in the future. In the beginning of the story he is trying to discount a *tegata* from one of his customers, The Tanuki Academy, a *juku* "cram school."

Discounting a *tegata* means selling it to a finance company before it is due in order to get the money right away. The finance company in this story, however, refuses to discount another note until the previous one clears. They apparently no longer trust The Tanuki Academy to come up with the money when the note is due.

The owner has bills to pay, and he must come up with the money somehow, so he asks his employee, Haibara, to go take out a personal loan—implying that the owner's financial condition is such that he would not be able to get a loan himself. This is apparently the

The title:

Naniwa (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Osaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of..." Given the content of the stories, the title could be rendered as "The Way of the Osaka Loan Shark."

second time Haibara has had to help the print shop owner by taking out such a loan. The first loan has been completely paid back, so Haibara is able to borrow the money easily.

The Tanuki Academy soon goes under. Since the finance company cannot collect on the previous *tegata* it had discounted for the owner of the print shop, they now demand that he buy it back, as they have the right to do under their discounting agreement. Unable to pay, the owner disappears. We are never told whether he managed to pay Haibara back for the loan.

Perhaps out the amount of the loan and definitely out of a job, Haibara studies some books on finance, gets his resume together, and applies for a job at a loan company, *Hachi-mitsu Shōji* ("Honey Enterprises"). After a brief interview, he is given a written test to take. This month's installment ends with Haibara confident that he has aced the test.

Naniwa Kin'yūdō © Aoki Yūji. All rights reserved.
First published in Japan in 1990 by Kodansha, Tokyo.
English translation rights arranged through Kodansha.



1

Title: 一発目 「会社 が 倒産してしまうた」
Ippatsu-me: Kaisha ga tōsan shite mōta
 one shot (count) company (subj.) went bankrupt (regret)
First Shot: The Company Folds (K)

Sign on Tower: 日本 A O システム
Nihon E-O Shisutemu
 Japan automated office system
Japan Automated Office Systems

Sign at Left: パチンコ 赤字屋
Pachinko Akaji-ya
Red Ink Pachinko Parlor

- *hatsu* is a counter suffix for "shots," most typically shots involving explosions, such as of guns, rockets, and fireworks, but also of such things as pachinko balls or the "shot" of a ball off of a baseball bat. It's a deliberately unconventional counter to use for the parts of a story. With many numbers, *-hatsu* changes to *-patsu* for euphony: *ippatsu* (1), *sansatsu* (3), *roppatsu* (6), *happatsu* (8), *juppatsu* (10), *juippatsu* (11) and so forth.
- the counter suffix *-me* is for places in a sequence, "first/second/third/etc.," so *ippatsu-me* is literally "the first shot."
- *tōsan* is a noun meaning "bankruptcy," and *tōsan shite* is the *-te* form of the verb *tōsan suru* ("go bankrupt").
- *mōta* (shortened from *shimōta*) is a Kansai dialect form of *shimatta*, plain abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action is/was regrettable/undesirable.
- more commonly, one sees "OA," for "office automation" equipment/products, but the artist has chosen to reverse the order here.
- *akaji* is literally "red letter(s)," and refers to red-ink entries that indicate a negative balance/money owed in an account book. *-ya* is a suffix that designates either a shop (e.g., *pachinko-ya* = "pachinko shop/parlor") or a tradesperson (*tōfu-ya* = "tofu maker/vender" as well as "tofu shop"), and it's also used as part of the formal names of many stores and small businesses. Needless to say, a real pachinko parlor would never choose a name like *Akaji-ya*.

Kansai Dialect Warning:

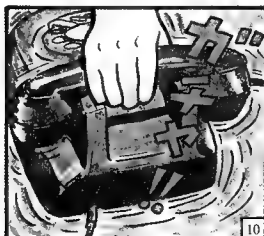
This story is set in Osaka, and there is quite a bit of Kansai (Western Japan) dialect which we have indicated with a (K) after the final translation.



この物語はフィクションであり、登場する人物、団体、地名等はすべて架空のものです。

7

2	Sign: チラシ <i>Chirashi</i>, Newspaper Inserts, 有限会社 スピード <i>Yūgen-gaisha Supīdo</i>, limited liability co. speed, Speed Printing Co., Ltd. Phone: 06-3XX-4XXX • カタログ <i>katagogu</i>, Catalogs, 印刷社 <i>insutsu-sha</i>, printing co. Tel 06(3XX)4XXX • バンフレット <i>panfuretto</i>, Pamphlets, 代表 <i>daihyō</i>, representative/key number • ダイレクトメール <i>dairekuto mēru</i>, Direct Mail • <i>daihyō</i> means “representative,” and after a phone number it means that’s the main number for a party with multi-line service.
3	Shachō: エーッ? なんでや?! E-! Nan-de ya? what? why is it? “What?! Why not?!” (PL2-K) • <i>nan-de</i> is a colloquial <i>dōshite/naze</i> (“why”). • <i>ya</i> typically replaces <i>da</i> (“is/are”) in Kansai dialect, so <i>nan-de ya</i> is equivalent to <i>nan-de da</i>, “why is it?” In this case, though, we find out below that he is protesting a refusal/negative response, so “why not?” is more appropriate. • <i>shachō</i> = (company) president
4	Sound FX: カッタン カッタン <i>Kattan kattan</i> Klick-klack klick-klack (sound of printing press turning over)
5	Shachō: 先月 割ってもらった の と同じ 手形 や で! それ が なんで 割られへん の や?! <i>Sengetsu watte moratta no to onaji tegata ya de! Sore ga nan-de wararehen no ya?</i> last month discounted for me one thing the same as note is (emph.) that (subj) why can't discount (explan.) is “It’s the same as the note you discounted for me last month! So why can’t you discount it (this time)?” (PL2-K) • <i>watte</i> is the <i>-te</i> form of <i>waru</i> (“to divide”), here a shorthand for <i>waribiku</i> (“to discount”). <i>Moratta</i> is the plain/abrupt past form of <i>morau</i> (“receive”), which after a <i>-te</i> form implies having someone do the action for oneself: <i>sengetsu watte moratta</i> = “[you] discounted for me last month.” • <i>no</i> is a “nominalizer” that makes the preceding phrase into a noun. Often, as in this case, it can be thought of as equivalent to English “one”: “the one you discounted for me last month.” • ... <i>to onaji ya/da</i> = “is the same as”; <i>ya de</i> is a Kansai dialect equivalent to <i>da ze</i>, “is/are” + a rough, masculine particle for emphasis. • <i>tegata</i> refers to a “bank bill/note” of payment; in this case we learn below that it’s a <i>yakusoku tegata</i>, where <i>yakusoku</i> = “promise”; i.e., it is a “promissory note” for payment on a specified date in the future. The boss wants to sign the <i>tegata</i> over to a finance company at a discount in order to get the money right away. • <i>wararehen</i> is Kansai dialect for <i>warenai</i>, the negative form of <i>wareru</i> (“can divide/discount”), from <i>waru</i>. In Kansai dialect, the negative form of a verb is formed by adding <i>-hen</i>. • <i>no ya</i> is Kansai dialect for the explanatory ending <i>no da</i>, here being spoken as a question: “why is it that ...?”
6	Other Party: さきの □ が 落ちる まで アカン と 言われましたんや。 <i>Saki no kuchi ga ochiru made akan to iwaremashita n ya.</i> first/previous item (subj.) falls/clears until no good (quote) was told (explan.) “I was told I can’t (take another) until the previous one clears.” (PL3-K) • <i>kuchi</i> is literally “mouth,” but the word is used idiomatically to mean “item(s)/lot(s)/case(s).” • <i>ochiru</i>, literally “fall,” here refers to the note “clearing/being paid” by the original bank it was drawn on. • <i>akan</i> is Kansai dialect for <i>ikenai</i> (“is no good/won’t do”). • <i>iwaremashita</i> is the PL3 past form of <i>iwareru</i>, passive form of <i>iu</i> (“say”). • <i>n ya</i> is a contraction of the explanatory <i>no ya/da</i>, here offering the requested explanation: “it’s that .../the situation is that ...”
7	Margin Note: この 物語 は フィクション であり、登場する 人物、 <i>Kono monogatari wa fikushon de ari, tōjō suru jinbutsu</i> this story as-for fiction is-and, appearing characters 団体、地名等 は すべて 架空の もの です。 <i>dantai, chimei nado wa subete kakū no mono desu.</i> groups, place names, etc. as-for all imaginary things are This story is fictional, and all characters, groups, and places appearing in it are imaginary. (PL2) • <i>de ari</i> is a continuing form of <i>de aru</i>, a more formal/“literary” equivalent of <i>desu</i> (“is/are”); “is ... and ...” • <i>tōjō</i> = “appearance,” and <i>tōjō suru</i> = “appear/enter the scene.”
8	Haibara: 20日 過ぎると 資金繰り で いつも こう だ。 <i>Hatsuka sugiru to shikiguri de itsumo kō da.</i> 20th when pass “money-spinning” with always this way is “It’s always like this after the 20th as he tries to come up with money.” (PL2) Shachō: 約束 が 違う やんか!! <i>Yakusoku ga chigau yanka!</i> promise (subj.) is different is it not? “That’s not what you promised!” (PL2-K) • <i>to</i> after a non-past verb can mean “when/after” the action takes place: <i>sugiru to</i> = “when/after it passes.” • <i>yan ka</i> is a dialect equivalent of <i>ja nai ka</i>, literally the question, “is it not?” But the question is purely rhetorical, and in fact he is making a strong, accusatory assertion.



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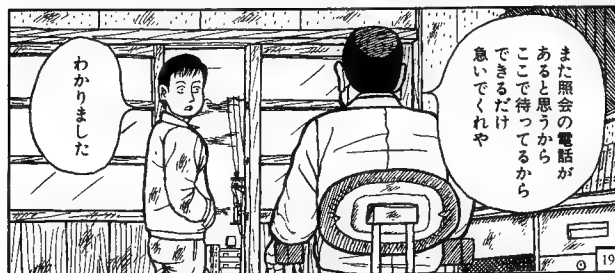
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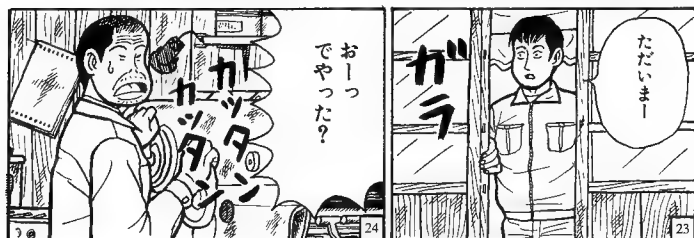
9	Shachō: もう ええ! お前 の とこ に は 二度 と 頼 ま ん から の 一。 <i>Mō ē! Omae no toko ni wa nido to tanoman kara nō.</i> already good/enough you 's place to as-for two times won't ask because (emph.) "Forget it! I'll never ask you company again, you can be sure of that!" (PL2-K) • <i>ē</i> is dialect for <i>ii/oi</i> = "good/fine," but <i>mō ē/ii</i> is an expression of anger/lost patience: "Fine!/Forget it!" • men use <i>omae</i> ("you") familiarly among friends, but it feels very rough when used with people other than friends. • <i>toko</i> is a contraction of <i>tokoro</i> ("place"), here referring to the other party's workplace/company. • <i>nido</i> to + a negative verb means "will not (do the action) a second time" → "will never do (it) again." • <i>tanoman</i> is a contraction of <i>tanomanai</i>, negative of <i>tanomu</i> ("ask a favor"). • <i>nō</i> is like <i>na</i> or <i>nē</i> in assuming the listener already knows or agrees with the statement, so in this case it's something like "you know that, don't you?! I presume," or, since it's a parting shot, "you can be sure of that!"
10	Sound FX: ガチャ!! <i>Gacha!!</i> (sound of slamming down handset)
11	Shachō: 灰原君、すまんのや が、もう 1回 行 っ て く れ へ ん か の 一。 <i>Haibara-kun, suman no ya ga, mō ikkai itte kurehen ka nō.</i> (name-fam.) sorry (explan.) but more one time won't you go for me (?) (colloq.) "Haibara, I'm sorry, but could you go one more time?" (PL2-K) • <i>suman</i> is a masculine contraction of <i>sumanai</i>, the PL2 form of the apology <i>sumimasen</i>.
12	Haibara: エー? また ですか? <i>E-!? Mata desu ka?</i> what? again is it? "What? Again?" (PL3) • <i>mō</i> + a number means that many "more": <i>mō ikkai</i> = "one more time." • <i>itte kurehen ka</i> is dialect for <i>itte kurenai ka</i>, the <i>-te</i> form of <i>iku</i> ("go") + the negative form of <i>kureru</i> ("give [to me]/do for me") + the question particle: "won't you go for me?"
13	Shachō: この 手形 割 っ て や る と 言 っ と き な が ら、 <i>Kono tegata watte yaru to ittoki-nagara,</i> this note will discount for you (quote) while saying previously 急に 割 れ へ ん と 言 い だ す ん や か ら の 一、 金 融 屋 は。 <i>kyūi-ni wararehen to ii-dasu n ya kara nō, kin'yū-ya wa.</i> suddenly can't discount (quote) begins saying (explan.) because (colloq.) finance man/co. as-for "He said before that he would discount these notes, (but now he) suddenly starts saying he can't discount them, the loan shark." (PL2-K) • <i>ittoki-nagara</i> is a contraction of <i>itte oki-nagara</i>, from <i>itte oku</i> ("say ahead of time") plus a suffix meaning "while/while having..." or "in spite of..." • <i>ii-dasu</i> is from <i>iu</i> ("say") and <i>dasu</i> ("put/take out"); <i>-dasu</i> after the stem of another verb often means "begin (doing the action)." • <i>ya kara</i> is dialect for <i>da kara</i>, "because," here implying something like "therefore he's a jerk." • in normal word order, <i>kin'yū-ya</i> would come at the beginning of his sentence.
14	Note: 約 束 手 形 / 有 限 公 司 ス ピ ー ド 印 刷 殿 <i>Yakusoku Tegata / Yūgen-gaisha Supīdo Insatsu-dono</i> promissory note limited liability co. speed printing (hon.) Promissory Note / To: Speed Printing Ltd. 支 払 地 大 阪 市 / 支 払 場 所 株 式 会 社 両 替 銀 (行) <i>Shiharai-chi: Ōsaka-shi / Shiharai basho: Kabushiki-gaisha Ryōgae Ginkō</i> disbursement place (city name) disbursement place joint stock co. exchange bank Place of Disbursement: Ōsaka / Disbursing Agent: The Exchange Bank Inc. 平成 2 年 2 月 20 日 <i>Heisei ninen nigatsu hatsuka</i> (era name) second year second month 20th day February 20, 1990 振 出 地 住 所 大 阪 市 生 田 区 中 山 手 通 3-4-5 (学 習 ビ ル 3F) <i>Furidashi-chi jūsho Ōsaka-shi, Ikuta-ku, Nakayamate-dōri, San no yon no go (Gakushū-biru sangai)</i> payer (address) study building third floor Payer Address: Study Building, Third Floor, 3-4-5 Nakayamate Street, Ikuta Ward, Osaka 振 出 人 田 抜 塾 代 表 者 田 抜 本 太 郎 田 抜 <i>Furidashi-nin Tanuki-juku Daihyō-sha Tanuki Hontarō Tanuki</i> payer (name) academy representative (surname-given name) (official seal) Payer: The Tanuki Academy, Tanuki Hontarō, Director Tanuki • the first year of the Heisei Era — i.e., the current emperor's reign — was 1989. Japanese dates give the year first. • <i>juku</i> refers to a wide variety of after-school and Saturday academies Japanese school children attend to supplement their studies — in the case of the better students, to "cram" for high school and college entrance exams; in the case of weaker students, for remedial work to help them keep up at school. Haibara: 田 抜 塾 の 手 形 そ ん な に 信 用 が な い の で す か ね 一。 <i>Tanuki-juku no tegata, sonna-ni shin'yō ga nai no desu ka nē.</i> (name) academy's notes that much trust (subj.) not exist (explan.) is it? (colloq.) "Are the Tanuki Academy's notes really so risky?" (PL3) • <i>shin'yō ga nai</i> = "trust is nonexistent" → "is/are untrustworthy/risky."

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15	Shachō: いや、田坂さんの 所 は ようもうかつとる。 <i>Iya, Tanuki-san no tokoro wa yō mōkattoru.</i> no (name-hon.) 's place as-for well is profiting "No, Mr. Tanuki's place is making good money." (PL2-K) あいづら、ええかげんな こと を 言うだけや!! <i>Aitsura, ē kagen na koto o iu dake ya!</i> those guys unreliable/irresponsible things (obj.) say only is "Those guys just don't know what they're talking about." (PL2-K) • <i>ē kagen</i> is dialect for <i>ii kagen</i>, and <i>ii kagen na koto o iu</i> is an expression for "talking irresponsibly/without sound knowledge or basis." • many of the names in this series are wordplays. Although written with different kanji here, <i>tanuki</i> is a "(Japanese) racoon dog," an animal with a reputation for being sly/crafty/untrustworthy.	• <i>yō</i> is dialect for <i>yoku</i>, the adverb form of <i>iyoi</i> ("good/fine"), and <i>mōkattoru</i> is dialect for <i>mōkattē-iru</i> ("is/are profiting," from <i>mōkaru</i>, "make a profit"), so <i>yō mōkattoru</i> = "profiting well" → "making a good profit."
16	Shachō: ホレ、キミの 給与 明細 と 健康 保険証 だ。 <i>Hore, kimi no kyūgyō meisai to kenkō hoken-shō da.</i> here, you 's wage statement and health insurance certificate is "Here, (here are) your wage statement and health insurance certificate." (PL2)	• <i>hore</i> is used to focus the listener's attention on something, like "look" or "here."
17	Shachō: 明日 の 銀行 決済 資金 が 10万円 足らん のや。すまん けどもう 1回 頼む わ。 <i>Ashita no ginkō kessai shikin ga jūman'en taran no ya. Suman kedo mō ikkai tanomu wa.</i> tomorrow 's bank settlement funds (subj.) ¥100,000 insufficient (explan.) sorry but more one time ask favor (colloq.) "I'm ¥100,000 short of funds for settling accounts at the bank tomorrow. I'm sorry but I need to ask you (to do it) one more time." (PL2-K) Haibara: 社長、手形取引 は やめた ほう が いい です よ。いつか 事故 に あいます よ。 <i>Shachō, tegata torihiki wa yameta hō ga ii desu yo. Itsuka jiko ni aimasu yo.</i> president note transactions as-for quit side (subj.) good is (emph.) someday accident to will meet (emph.) "Sir, it'd really be better if you quit (these) promissory note transactions. Someday you'll get burned." (PL3) Sign: 火 の 用心 整理 整頓 <i>Hi no yōjin Seiri seiton</i> fire of beware order neatness Beware of Fire; Keep Your Workplace Neat and Tidy • <i>wa</i> is a colloquial particle for emphasis that's usually described as feminine, but men can also use it, with a slightly different inflection, without sounding effeminate. Men's use of <i>wa</i> is especially common in Kansai dialect. • <i>yameta</i> is the plain/abrupt past form of <i>yameru</i> ("quit"), and ... <i>hō ga ii</i> is an expression meaning "... is preferable/better": <i>yameta hō ga ii</i> = "it'd be better to quit." • <i>aimasu</i> is the PL3 form of <i>au</i> ("meet"); <i>jiko ni au</i> = "meet/have an accident," in this case meaning "suffer losses/get knocked over/get burned."	• <i>taran</i> is a contraction of <i>tarinai</i>, "be insufficient." He is apparently asking Haibara to take out a loan in his own name so the print shop can pay its bills.
18	Shachō: そら わかつとる が、急に ええ ところ も 見つからん し の一。 <i>Sora wakattoru ga, kyū-ni ē toko mo mitsukaran shi nō.</i> as for that I know but suddenly good place even won't be found and (colloq.) まあ そのうちに 探さ から な。 <i>Mā, sono uchi ni sagasu kara na.</i> (interj.) in time will seek because/s/o (colloq.) "I know that, but I can't just all of a sudden find better clients. Well, I'll look (for some new clients) in due course, so (don't worry)." (PL2-K) Haibara: そう ですか。とりあえず 行てきます。 <i>Sō desu ka. Toriaezu itte kimasu.</i> that way/s/o is (?) for now will go and come "Is that so? For now I will go (and do as you ask)." "I'm glad to hear that. In any case, I'll be on my way." (PL3)	• <i>wakattoru</i> is dialect for <i>wakatte-iru</i> ("know"). • <i>mitsukaran</i> is a shortened <i>mitsukaranai</i>, negative of <i>mitsukaru</i> ("be found"). • <i>mā</i> is a "softening" interjection or "verbal warm-up" that adapts to fit its context. • <i>sono uchi ni</i> = "in time/in due course/eventually." • <i>na</i> is often added to the end of statements intended to reassure/encourage the listener. • <i>toriaezu</i> introduces what will be done as an immediate measure pending further action. "for now/for starters/as a stopgap." • <i>itte kimasu</i> is often used to mean "goodbye" when setting out on an errand, but here he is simply saying he will go on the requested errand.
19	Shachō: また 照会 の 電話 が ある と 思う から、 <i>Mata shōkai no denwa ga aru to omou kara,</i> again inquiry of telephone (subj.) there will be (quote) think because/s/o ここで 待ってる から、できるだけ 急いで くれ や。 <i>koko de matte-ru kara, dekiru dake isode kure ya.</i> here at will be waiting because/s/o as much as possible hurry (request) (emph.) "I think there'll be inquiry calls again, so I'll wait here, so hurry as much as you can." (PL2-K) Haibara: わかりました。 <i>Wakarimashita.</i> understood "Yes sir." (PL3)	• <i>isode</i> is the <i>-te</i> form of <i>isogu</i> ("rush/hurry"), and <i>kure</i> makes it an informal/abrupt, masculine request. This <i>ya</i> is a particle used with commands/requests to emphasize the speaker's desire that the action be done.



20	Signs: 英国 証券 ローンズ ソフト <i>Eikoku Shōken Rōnzu Sofuto</i> England/Great Britain securities loans soft Great Britain Securities Soft Loans	• “Soft Loans” is simply the name of the company here.
21	Signs: いらっしゃいませ ローンズ ソフト 吸殻入れ <i>irasshaimase. Rōnzu Sofuto Suigara-ire</i> welcome loans soft cigarette butt receptacle Welcome. Soft Loans Ashtray Haibara: さきの □ を 完済していたから 簡単やった。 (thinking) <i>Saki no kuchi o kansai shite-ita kara kantan yatta.</i> first/previous case/loan (obj.) was paid back because easy was “It was easy because my previous loan was completely paid back.” (PL2-K)	• <i>irasshaimase</i> is a polite command form of the verb <i>irassharu</i> (“come”). It’s one of the standard expressions for welcoming customers to one’s place of business. • <i>kansai shite-ita</i> is the plain/abrupt past form of <i>kansai shite-iru</i> (“is fully paid back”), from <i>kansai suru</i> (“to pay back in full.”). • <i>kara</i> = “because”; the cause precedes <i>kara</i>, and the effect follows. Even in inverted syntax where the effect is stated first (see below), <i>kara</i> always follows the statement of cause. • <i>yatta</i> is Kansai dialect for <i>datta</i>, the past form of <i>da</i> (“is/are”).
22	Haibara: 失業 保険料 も 滞納してるらしいけど、 (thinking) <i>Shitsugyō hoken-ryō mo tainō shite-ru rashii kedo,</i> unemployment insurance fee/tax also is in arrears apparently but オヤジ ほんとうに だいじょうぶ だろう か? <i>oyaji hontō ni daijōbu darō ka?</i> the old man really/truly all right/safe I wonder if (?) “The old man seems to be behind on his unemployment insurance payments, too, (but) I wonder if he’s really all right?” (PL2)	• <i>tainō</i> means “nonpayment/arrearage,” and <i>tainō shite-iru</i> means “is in arrears.” • <i>rashii</i> follows the plain form of a verb (present or past) and implies a conjecture based on something heard, seen, or read. “is apparently/seems to be that . . .” • <i>oyaji</i> is an informal word for “father” or “master/boss.” In adult speech it’s usually reserved for one’s own father or the master/boss of one’s own establishment, and <i>oyaji-san</i> is used for someone else’s father/boss. The word remains quite informal even with the honorific <i>-san</i>, though, so it should be used with caution. • <i>daijōbu</i> means “all right/okay” in the sense of “safe and secure/no cause for concern” — i.e., “I’m okay”; “Are you all right?” It is not used to express willingness (“Okay, I’ll do it/All right, let’s do it” = <i>hai/sā</i>), when beginning an action (“All right, here goes” = <i>sa/yoshi</i>), or as an exclamatory “All right!” (= <i>yatta!</i>) when you win the lottery. See this issue’s Basic Japanese. • . . . <i>darō ka</i> asks a question, “I wonder if (it/he/she is) . . . ?”
23	Haibara: ただいまー。 <i>Tadama-</i> just now “I’m back.” (PL2) Sound FX: ガラ <i>Gara</i> Rattle (sound of abrupt “rattle/clatter” as he slides door open)	• <i>tadaima</i> literally means “right now/just now,” but it’s the standard greeting used to announce one’s return home or to the office. It’s actually an abbreviation of <i>tadaima kaerimashita</i> (“I have just now returned”). The standard response to this greeting is <i>o-kaeri(nasai)</i>, “welcome back,” but in this case the boss is too anxious to find out how Haibara did.
24	Shachō: オー、やった? <i>O-! De yatta?</i> (interj.) how was it? “Hey! How’d it go?” (PL2-K) Sound FX: カッタン カッタン <i>Kattan kattan</i> Klick-klack klick-klack (sound of printing press turning over)	• <i>de yatta</i> is a variation of <i>dō yatta</i>, Kansai dialect for <i>dō datta</i> (“How was it?”).
25	Haibara: ええ、簡単 でした よ、 さきの □ を 完済していました から。 <i>Ee, kantan deshita yo, saki no kuchi o kansai shite-imashita kara.</i> yes easy was (emph.) previous loan (obj.) was paid in full because/since “Yeah, it was easy, since the previous loan was all paid off.” (PL3)	• <i>kantan deshita</i> is the past form of <i>kantan desu</i> (“is easy”). • <i>kansai shite-imashita</i> is the PL3 form of <i>kansai shite-ita</i>, the phrase he thought to himself four frames above. In fact this entire sentence is equivalent to the sentence that went through his mind above, only this time he has reversed his syntax. The meaning does not change.
26	Shachō: やれやれ、今 から 銀行 へ 行って 入金して くる わ。 <i>Yare-yare, ima kara ginkō e itte nyūkin shite kuru wa.</i> (interj./of relief) now from bank to go-and deposit and come (colloq.) “What a relief! I’ll go to the bank right away to deposit it.” (PL2-K)	• <i>yare-yare</i> is a verbal equivalent of a sigh of relief. • <i>ima kara</i> = “from now” → “right away/directly.” • <i>itte</i> is the <i>-te</i> form of <i>iku</i> (“go”); <i>nyūkin shite</i> is the <i>-te</i> form of <i>nyūkin suru</i> (“to deposit [some money]”), and <i>kuru</i> (“come”) after the <i>-te</i> form of another verb often means “(will) go do (the action).”



27

Narration: 割引 を 否決される 手形 は 何か あるものだ。
Waribiki o hiketsu sareru tegata wa nanika aru mono da.
 discount (obj.) be rejected bill/note as-for something exists thing is
 "Notes rejected for discounts usually have something (wrong)."

When a promissory note gets rejected for a discount, there is usually a reason. (PL2)

Narration: まもなく 田塾塾 は 倒産した。
Mamonaku Tanuki-juku wa tōsan shita.
 before long (name) academy as-for went bankrupt
Before long, the Tanuki Academy went bankrupt. (PL2)

Sign: おけら荘
Okerā-sō
 (name) apartment
The Okerā Apartments

- *hiketsu* = "rejection," and *hiketsu sareru* is the passive form of the verb *hiketsu suru* ("reject"). *Waribiki o hiketsu sareru* is a complete thought/sentence ("discounting is rejected") modifying *tegata* ("bill/note").
- *mono da* (lit. "is a thing") after a verb can mean the action is "standard/typical/a matter of course."
- *okera* is actually the name of an insect, "mole cricket" — an unlikely name for a real apartment house. Small, inexpensive apartment houses often have the suffix *-sō* in their names.

28

Narration: その手形 を 割り引いてもらっていた スピード 印刷 も
Sono tegata o waribiite moratte-ita supīdo insatsu mo
 its notes (obj.) was having discounted speed printing also

手形 を 買い戻せず、 / 社長 は 夜逃げ を してしまった。
tegata o kai-modosezu, / shachō wa yo-nige o shite shimatta.
 note (obj.) unable to buy back president/owner as-for escape by night (obj.) did-(regret)

"Speed Printing, which had been having its [the academy's] notes discounted, was also unable to buy back the note, and the owner fled by night."

Speed Printing, which had been having the academy's notes discounted, was also unable to repay the finance company, and the boss disappeared. (PL2)

- *waribiite* is the *-te* form of *waribiku* ("discount"), and *moratte-ita* is the plain/abrupt past of *moratte-iru*, from *morau* ("receive"). A form of *morau* after another *-te* form implies the speaker or subject has/had the action done for his benefit. *Sono tegata o waribiite moratte-ita* is a complete thought/sentence modifying *Supīdo Insatsu*, "Speed Printing."
- *kai-modosezu* is a negative form of *kai-modosu*, "buy back." This term reflects the fact that discounting of notes is regarded as a transfer of property in Japanese court precedent, but what's basically at issue here is the ability to repay the finance company the money it advanced/paid out against the now worthless promissory note.
- *yo-nige* refers to any time someone runs away without leaving a forwarding address, regardless of whether the escape actually took place at night. *Yo-nige (o) shite* is the *-te* form of the verb *yo-nige (o) suru*. *Shimatta* after the *-te* form of a verb implies the action was regrettable/undesirable.

29

Form: 履歴書 / 灰原達之
Rirekisho / Haibara Tatsuyuki
Resume / Haibara Tatsuyuki

31

Books: 債権 確実 回収方 文化文庫 / 倒産 の 法律 対策 講談社
Saiken Kakujitsu Kaishū-hō Bunka Bunko / Tōsan no Horitsu Taisaku Kodansha
 credit certain recovery method (publisher name) bankruptcy for legal countermeasures (publisher name)
How to Restore Your Credit Every Time: The Cultural Library / Dealing with Bankruptcy Laws: Kōdansha

Books: 手形・小切手 200問 200答 講談社 / 手形・小切手の 知識 山川書(房)
Tegata, Kogitte Nihyaku mon Nihyaku-tō Kōdansha / Tegata, Kogitte no Chishiki Yamakawa Shōbō
 bills/notes checks 200 questions 200 answers (name) bills/notes checks of knowledge/info (publisher name)
Bank Bills and Checks, 200 Questions and 200 Answers: Kōdansha / All About Bank Bills and Checks: Yamakawa Publishers

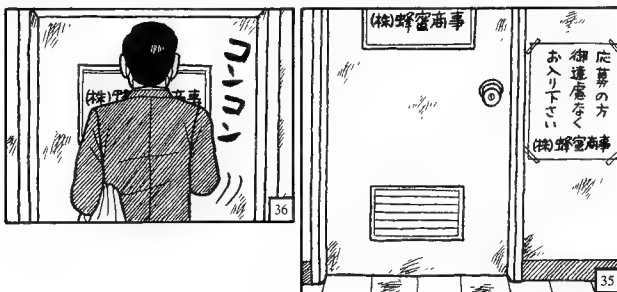
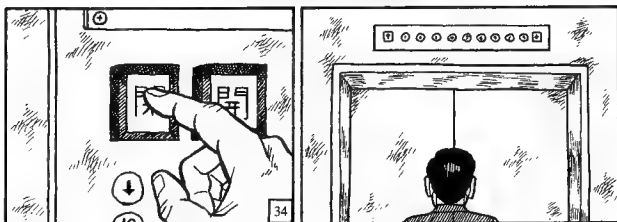
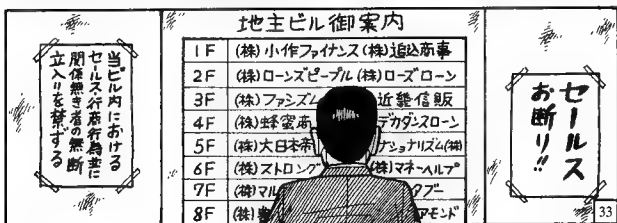
Want Ad: 営業 社員 / 資格: 高卒上 45歳 位迄、要普免 / 経験 不問 研修 有
Eigyō shain / Shikaku: Kōsotsu-jō yonjūgosai gurai made, yō fu-men / Keiken fūmon, kenshū ari
Sales Rep / Qualifications: High School Grad to about 45, Requires Regular Driver's License, no experience necessary, training available

初任 固定給 18 ~ 26万 + 手当 / 待遇: 昇1 賞2 社会 保険 完備
Shonin kotei-kyū jūhachi kara nijūrokuman purasu teate / Taigū: shō ichi shō 2, shakai hoken kanbi
Starting base salary ¥180,000-260,000/mo. + Allowances / Benefits: 1 raise, 2 bonuses/year, complete (social) insurance package

退職金 制度 有 交費 金額 支給 夏季・正月 休暇 / 面接: 随時、歴時参 ご来社
Taishoku-kin seido ari, kōhi zengaku shikyū, kaki, shōgatsu kyūka / Mensetsu: zuiji, reki jisan go-raisha
Retirement benefits, commuting expenses paid in full, summer & New Year's time off / Interview: at your convenience, bring resume

Horiz.: 完全 (土・日) 週休 2日制!!
Kanzen (do-nichi) shūkyū futsuka-sei!!
 complete Saturday Sunday weekly holidays two days system
Two days off every week

- Japanese employees have traditionally worked a half-day on Saturdays. In the last decade or so companies have begun introducing two-day weekends, but many still offer them only once or twice a month.



32

Sign: 甘い 甘い 信用 融資 (株) 蜂蜜 商事
Amai amai shin'yō yūshi (Kabu/shiki-gaisha!) Hachimitsu Shōji
 sweet/easy sweet/easy trust financing joint stock co. honey enterprise
 Sweetly and easily trustful financing: Honey Enterprises, Inc.
Sweet & Easy Credit: Honey Enterprises, Inc.

- *amai* means "sweet," but it also describes a teacher who grades "easy," a judge who goes "easy" on offenders, or a businessman who is "easy/a pushover," etc., and repeating *amai* implies "really/very sweet/easy." The word is highly apt for a firm whose name means "honey," and that wants to advertise "easy credit."

33

Sign on right: セールス お断り!!
Sērūsu o-kotowari!
 sales (hon.)-rejected

No Salespersons (PL4)

Directory:

地主 ビル 御案内 (株) 小作 ファイナンス (株) 追込 商事
Jinushi Biru Go-annai Kabu Kosaku Fainansu Kabu Oi-komi Shōji
 landlord bldg. (hon.)-directory Inc. tenant finance Inc. driving into corner enterprises

Landlord Building Directory: Tenant Finance, Inc. Drive-You-Into-a-Corner Enterprises, Inc.

ローンズ ビーブル ローズローン ファシズム(ローン) 近畿 信販
Rōnzu Bīpuru Rōzu Rōn Fashizumu (Rōn) Kinki Shinpan
 loans people rose loan fascism loan (name) credit sales

The Loans People

Rose Loans

Fascism Loans

Kinki Credit Sales

蜂蜜 商事 デカダンス ローン
Hachimitsu Shōji Dekadansu Rōn
 honey enterprise decadence loan

大 日本 帝国 (商事)
Dai Nihon Teikoku (Shōji)
 great Japanese empire enterprise

Honey Enterprises Decadence Loans

Great Japanese Empire Enterprises

ナショナリズム ストロング (ローン) マネー ヘルプ
Nashonarizumu Sutorongu (Rōn) Manē Herupu
Nationalism Inc. Strong Loans Money Help

- many of the names are obviously just for fun. We've filled in the blanks with likely guesses. For simplicity, we included the (株) *kabu* only on the top line.

Sign on left:

当ビル 内 における セールス・行商 行為 並に
Tō-biru nai ni okeru sērūsu, gyōshō kōi narabi-ni
 this bldg. within at sales itinerant sales/peddling activity together with

関係なき 者の 無断 立入りを 禁ずる。
kankei naki mono no mudan tachi-iri o kinzuru.
 without relation/business persons of without permission entrance (obj.) prohibit

Sales and peddling activities within this building, together with the entrance here without permission of persons without any business, is prohibited.

Salespersons and peddlers as well as other persons without business not permitted on these premises. (PL2)

- *biru* is shortened from ビルディング *birudingu*, the full katakana rendering of English "building."
- *tō-* as a prefix means "this-," so *tō-biru* = "this building"; *-nai* as a suffix means "inside/within," so *tō-biru-nai* = "within this building."
- ... *ni okeru* is a formal way of saying "at."
- *kankei* means "relation/connection," and *kankei naki* is an archaic equivalent of *kankei nai*, "have no relation/connection" → "have no business." *Kankei naki* modifies *mono*, which means "person(s)" when written as.
- *mudan* = "without notice" or "without permission," in this case the latter.
- *tachi-iri* is a noun form of *tachi-iru*, "enter/penetrate/trespass"; 立入禁止 *tachi-iri kinshi*, a slightly more compact equivalent of the phrase used here is the standard wording for "No trespassing."

34

Elev. Buttons: 開 閉
Kai Hei
Open Close

35

Sign: 応募 の 方、御遠慮なく お入り下さい。
Obo no kata, go-enryo naku o-hairi kudasai.
 application of person(s) (hon.)-without reserve (hon.)-enter please
 Job applicants: please feel free to enter.
Job applicants please come right in. (PL4)

Sign & Door: (株) 蜂蜜 商事
(Kabu/shiki-gaisha!) Hachimitsu Shōji
 joint stock company honey enterprise
Honey Enterprises, Inc.

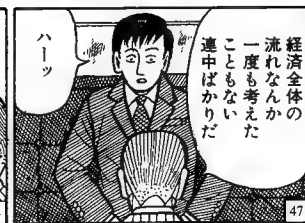
- *kata*, which originally meant "direction," is a polite word for "person" — more polite than *hito*.
- *enryo* refers to feelings of "reserve/restraint/reticence," and *naku* is the adverb form of *nai* ("not have/not exist"), so *enryo naku* means "freely/without reserve/without hesitation." *Go-* is honorific.
- *o-hairi kudasai* is a PL4 equivalent of *haitte kudasai* ("please enter"), from *hairu* ("enter").

36

Sound FX: コンコン
Kon kon
 (sound of knocking on door)

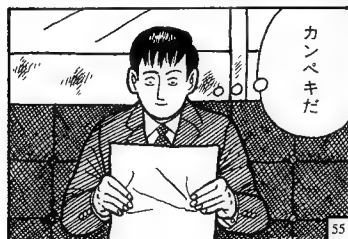
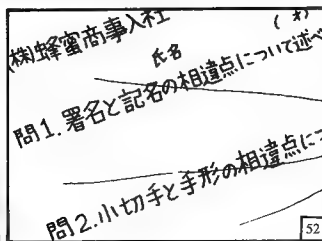


37	Haibara: あの、求人 広告 を 見て 応募 に うかがったのですが。 <i>Ano, kyūjin kōkoku o mite ōbo ni ukagatta no desu ga.</i> uhh/umm help-wanted ad (obj.) saw-and application (purpose) came/visited (explan.) but “Uhh, I saw your want ad and came to apply (but ...)” (PL3) <i>kyūjin</i> is written with kanji meaning “seek” and “person”; <i>kyūjin kōkoku</i> can be any kind of personnel recruitment ad, whether in the classified section of the paper or a flyer tacked onto a utility pole. <i>mite</i> is the -te form of <i>miru</i> (“see”), here serving as a conjunction: “saw (the ad) and ...” -Te forms do not have their own tense, but get their tense from the end of the clause or sentence. <i>ni</i> marks <i>ōbo</i> (“application”) as the purpose of the next mentioned action, <i>ukagatta</i>, past tense of <i>ukagau</i> (“visit/call on [someone]”). <i>no desu</i> shows he is explaining himself. <i>ga</i> (“but ...)” is sometimes added to the end of a sentence simply to “soften” it, but since he is standing with the door half-open here, it implies he is asking what he should do next/if he may come in. (Note that he knocked even though the sign outside said “come right in.”)	
38	Manager: どうぞ はいってください。 <i>Dōzo haite kudasai.</i> please enter please “Please come in.” (PL3)	<i>dōzo</i> usually means “please” in the sense of granting a request or giving permission. <i>haite</i> is the -te form of <i>hairu</i> (“enter”). The -te form of a verb followed by <i>kudasai</i> makes a relatively polite request.
39	Haibara: 失礼 します。 <i>Shitsurei shimasu.</i> rudeness will do “Excuse me.” (PL3)	<i>shitsurei</i> is literally “rudeness/bad manners,” and <i>shimasu</i> is the PL3 form of <i>suru</i> (“do”), so the expression essentially means “I will do/commit a rudeness.” <i>Shitsurei shimasu</i> is a polite greeting used when entering someone’s room/office, to apologize for the intrusion. See Basic Japanese No. 11.
40	Manager: こちら へどうぞ。 <i>Kochira e dōzo.</i> this direction to please “This way, please.” (PL3)	
41	Haibara: あのー。 <i>Anō,</i> uhh/umm/excuse me “Excuse me, but ...” (PL3) Manager: なにか? <i>Nanika?</i> something “Is something the matter?” (PL2)	<i>anō</i> is a hesitation word similar to “uhh/um.” It’s often used like English “Excuse me,” to get someone’s attention or to express a degree of hesitation at the beginning of a sentence: “Excuse me, but ...” See Basic Japanese No. 21.
42	Haibara: あちら の 応募者 が 先 じゃないのですか? <i>Achira no ōbo-sha ga saki ja nai no desu ka?</i> over there who are applicants (subj.) first is/are not (explan.-?) “Is it not the case that those applicants who are over there come first?” “Don’t those applicants over there go first?” (PL3) <i>no</i> can reflect a wide variety of relationships between two nouns, but basically makes the first noun into a modifier for the second. In this case the <i>no</i> is like “who are”: “the applicants who are over there.” ... <i>ga saki</i> = “... is/are first” <i>ja nai no desu ka</i> asks for an explanation: “is it not the case that ...”	
43	Manager: いや、あれ は 応募者 じゃないんだ。客 だよ。 <i>Iya, are wa ōbo-sha ja nai nda. kyaku da yo.</i> (interj.) that/those as-for applicants are not (explan.) customers are (emph.) “Oh, no, those aren’t applicants. They’re customers.” (PL2) Haibara: あ、そうですか。 <i>A, sō desu ka.</i> (interj.) that way is it? “Oh, I see.” (PL3) <i>iya</i> is an informal/colloquial “no.” See Basic Japanese No. 33 for more on the uses of <i>iya</i>. <i>kyaku</i> = “guest,” or in a business context, “client/customer.” When referring to the customers in third person like this, <i>kyaku</i> can stand alone, but a person directly addressing the customers would always use an honorific prefix and suffix: <i>okyaku-san</i> or <i>okyaku-sama</i>.	



44	Manager: とうとう 最後の 一線 まで 踏み越えてしまった 連中 ばかりだ。 へへへへ。 <i>Tōtō saigo no issen made fumi-koete shimatta renchū bakari da. He he he he.</i> in the end final (=) one line even as far as stepped over-(regret) people alike are (laugh) "They're all people who have in the end stepped over even the final line. Heh heh heh." (PL2) Haibara: 踏み越える? <i>Fumi-koeru?</i> step over "Stepped over?" (PL2) <i>fumi-koete</i> is the <i>-te</i> form of <i>fumi-koeru</i> ("step over/beyond"), and <i>shimatta</i> implies that action was undesirable. <i>Fumi-koete shimatta</i> modifies <i>renchū</i>, referring to a group of people. <i>bakari da</i> after a noun means the objects in question are somehow all alike, so... <i>fumi-koete shimatta renchū bakari da</i> = "are, all alike, people who stepped over..."
45	Manager: そう。このくらい の 困難 は はなえせる と 今でも 信じている 連中 だよ。 <i>Sō. Kono kurai no konnan wa hane-kaeseru to ima demo shinjite-iru renchū da yo.</i> is so/yes this much (=) difficultly as-for can parry/throw back (quote) even now believe people is/are (emph.) "Yes. They're people who even now believe: this much difficulty I can parry." "Yes. They're people who are still telling themselves even now that their difficulties are manageable." (PL2) Haibara: オヤジ も やはり そうだった。 <i>Oyaji mo yahari sō datta.</i> the old man also sure enough that way was "The old man was that way, too, sure enough." (PL2) <i>hane-kaeseru</i> is the potential ("can/able to") form of <i>hane-kaesu</i> ("throw/bounce [something] back"). The Japanese literally says these people believe they can "bounce their difficulties back" where in English we might say they believe they can "bounce back from their difficulties." <i>yahari</i> typically implies that something fits one's expectations, but in this case it's more that it fits the stated pattern — i.e., of people who believe to the bitter end that they can bounce back.
46	Manager: 1回目 は おそろおそろだが、2回目 からは 皆 平気になってしまう ん だからな。 <i>Ikkai-me wa osoru-osoru da ga, nikai-me kara wa mina heiki ni natte shimau n da kara nā.</i> first time as-for timidly/fearfully is but second time from as-for everyone cool becomes completely (explan.) because/so (emph.) "The first time (they come in) they're timid and shy about it, but from the second time, they're not bothered at all." (PL2) 運送屋 に クラブ の ママ、それから 上建屋 に 鉄骨屋 の オヤジ だ。 <i>Unsō-ya ni kurabu no mama, sore kara doken-ya ni tekkotsu-ya no oyaji da.</i> trucker and nightclub 's mama and then general contractor and steel-frame company's owner/master is "(We have there) a trucker and the madam of a nightclub, and (then) a general contractor and the owner of a steel-frame company." (PL2) <i>-kai</i> is a counter for "times/opportunities" and <i>-me</i> indicates numbers in a sequence, so <i>ikkai-me</i> = "the first time," and <i>nikai-me</i> = "the second time." • <i>osoru-osoru</i> = "timidly/trembling in fear" <i>heiki</i> refers to a "calm/cool/unconcerned" attitude; <i>natte</i> is the <i>-te</i> form of <i>naru</i> ("become"), so <i>heiki ni natte</i> here implies "become cool/unconcerned" • <i>*get so they're not bothered/become comfortable with."</i> <i>da kara nā</i> ("because" + emph.) here implies something like "because they become unconcerned, I'm amazed" → "it's amazing how they become unconcerned/turn cool."
47	Manager: 経済 全体 の 流れ なんか 一度も 考えたこともない 連中 ばかりだ。 <i>Keizai zentai no nagare nanka ichido mo kangaeta koto mo nai renchū bakari da.</i> economy the whole of flow things like [not] even once have not thought about people alike is/are "They're all people who have never once thought about the flow of the economy as a whole." (PL2) Haibara: ハーッ。 <i>Hā!</i> "I see." (PL3) <i>ichido</i> mo followed by a negative means "not even once." ... <i>koto ga aru</i> after a past verb means "have had the experience of (doing the action)" and ... <i>koto mo nai</i>, its negative form, means "have never had the experience of..."
48	Manager: キミ も やはり 金融 が いい と 思うだろう? 金 が 金を 産む ん だからな。 <i>Kimi mo yahari kin'yū ga ii to omou darō? Kane ga kane o umu n da kara nā.</i> you also after all finance (subj.) good/best (quote) think probably money (subj.) money (obj.) begets (explan.) because (emph.) "You probably think finance is best, too, I imagine. Because (it's a business where) money begets money." (PL2) Haibara: そう ですね <i>Sō desu ne.</i> that way is isn't it "Yes." (PL3) <i>kimi</i> is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors. ... <i>ga ii</i> literally means "... is good," but it's an expression used to indicate what one considers "the best/most preferable."
49	Manager: ジャー、これ。我が社 は 筆記 試験 が ある ん だよ。 <i>Jā, kore. Wagasha wa hikki shiken ga aru n da yo.</i> then/in that case this/here our company as-for written test (subj.) exists/has (explan.) (emph.) "Well, then, here. At this company we have a written test." (PL2) Haibara: はい、がんばります。 <i>Hai, ganbarimasu.</i> yes/okay will strive hard "Okay, I'll do my best." (PL3) <i>kore</i> literally means "this," but in this case it's being used like "here," to call Haibara's attention to the paper in his hand. <i>ganbarimasu</i> is the PL3 form of <i>ganbaru</i>, which means "to strive hard/do one's best" at a particular task.

(continued on following page)



(continued from previous page)

50	Manager: 時間 は 十分に ある から ね。 できたら 呼んで ください。 <i>Jikan wa jūbun ni aru kara ne. Dekitara yonde kudasai.</i> time as-for plenty exists because (colloq.) when done call please “You can have all the time you need. Please call me when you’re finished.” (PL2, 3) Haibara: はい。 <i>Hai</i> yes/okay “Yes sir,” (PL3) • <i>dekitara</i> is a conditional “if/when” form of <i>dekiru</i> (“be done/finished”).
51	Worker 1: 社長、 半分 終わった から、 切り換え いこ か? <i>Shachō, hanbun owatta kara, kirekae iko ka?</i> co. president/sir half finished because/since conversion shall go (?) “Sir, since you’ve repaid half the loan now, shall we go for a conversion?” (PL2) Worker 2: 半分 済まん と アカン と 言われましたんや。 悪い な、 社長。 <i>Hanbun suman to akan to iwaremashita n.ya. Warui na, Shachō.</i> half if not finished no good (quote) was told (explan.) bad/sorry (colloq.) co. president/sir “I was told we can’t do anything more until you’ve repaid half. I’m sorry sir.” (PL3; 2-K) Worker 3: 保証人 二人 付けてくれい と 審査 から 言われましたんや。 <i>Hoshō-nin futari tsukete kurei to shinsa kara iwaremashita n.ya.</i> guarantor(s) two persons attach/include (request)(quote) (credit) examiners from/by was told (explan.) “The credit examiners told me to ask for two guarantors.” (PL3-K) Worker 4: そう そう、 そこ に 捨て印 ふたつ 押して ください。 <i>Sō sō, soko ni sute-in futatsu oshite kudasai.</i> correct correct there to extra seal two push/affix please “That’s right, that’s right. Please affix your seal two extra times there.” (PL3) <i>owatta</i> is the plain/abrupt past form of <i>owaru</i> (“finish/end/complete”). We assume he is talking about loan payments being “half completed.” <i>iko</i> is a shortened <i>iku</i>, the volitional (“let’s/I shall”) form of <i>iku</i> (“go”); the question marker <i>ka</i> makes it “shall we go?” The long vowels of volitional forms are commonly shortened in Kansai dialect. <i>suman</i> is shortened from <i>sumanai</i>, the negative form of <i>sumu</i> (“end/be completed”), and <i>to</i> makes a conditional “if/until” meaning: “if it is not half finished/until it is half finished.” <i>Akan</i> is dialect for <i>ikenai</i>, “is no good/won’t do,” here implying they can’t fulfill the man’s request — presumably for a new loan. <i>warui</i> literally means “bad,” but it’s often used as an informal apology: “it’s bad of me” + “sorry.” <i>kurei</i> = <i>kure</i>, so <i>tsukete kurei</i> is an informal request, “(please) attach/include.” <i>sute-in</i> refers to extra impressions of one’s seal affixed to a document in anticipation of a future contingency.
52	On Paper: (株) 蜂蜜 商事 入社 (試験) <i>(Kabu[shiki-gaisha]) Hachimitsu Shōji Nyūsha (Shiken)</i> joint stock company honey enterprise entering company examination Honey Enterprises, Inc. Employment Examination 氏名 (オ) <i>Shimei (sai)</i> surname & given name years old Name (Age:) 問 1. 署名 と 記名 の 相違点について述べ(よ。) <i>Toi ichi. Shimei to kimei no sōi-ten ni tuite nobeyo.</i> question 1 signature and written name between difference regarding write/explain 1. Explain the difference between <i>shimei</i> and <i>kimei</i>. 問 2. 小切手と 手形 の 相違点について述べ(よ。) <i>Toi ni. Kogitte to tegata no sōi-ten ni tuite nobeyo.</i> question 2 checks and bank bills/promissory notes between difference regarding write/explain 2. Explain the difference between checks and promissory notes. <i>sōi</i> = “difference” and <i>-ten</i> = “point(s),” so <i>sōi-ten</i> is literally “points of difference” + “difference(s).” ... <i>ni tsuite</i> = “(read/write/speak/study) about/regarding” <i>nobeyo</i> is the abrupt command form of <i>nobeyu</i> (“state/explain”); this command form is used commonly on tests. • in <i>shimei</i>, the <i>shi</i> refers to “surname” and <i>mei</i> to “given name.” • <i>toi ichi, toi ni, toi san</i>, etc. is one of the most common ways to number the questions on a test. • <i>shimei</i> refers to one’s official “signature” or the signing of it (<i>shomei suru</i> is the verb form), while <i>kimei</i> refers to simply “writing/entering” one’s name for informational purposes — at least that’s roughly how we would answer this test question.
53	Haibara: (thinking) 本 を 読んでおいて よかった。 これなら 全部 できる。 <i>Hon o yonde oite yokatta. Kore nara zenbu dekiru.</i> book (obj.) read ahead-and was good/am glad if this all can do “I’m glad I read those books. If it’s this sort of thing, I can answer them all.” (PL2) • <i>yonde</i> is the <i>-te</i> form of <i>yomu</i> (“read”) and <i>oite</i> is the <i>-te</i> form of <i>oku</i> (“set/leave”). A form of <i>oku</i> after the <i>-te</i> form of another verb implies the action is/was done ahead of time in preparation for something.
54	Sound FX: カリ カリ <i>Kari kari</i> (“scratching” sound of pencil as he writes) • <i>yokatta</i> is the plain/abrupt past form of <i>iyoi</i> (“good/fine”). Besides its literal meaning of “was good,” <i>yokatta</i> is used idiomatically to mean “I’m glad” (when things go in one’s favor) or “I’m relieved” (when one’s fears have been assuaged). Both senses seem to apply here.
55	Haibara: (thinking) カンペキ だ。 <i>Kanpeki da.</i> perfect is “Perfect!” (PL2)

To be continued . . .

From Tanaka-kun, p. 37

カンベンする	kanben suru	pardon/forgive
見せる	miseru	show (v.)
入門	nyūmon	primer/introduction
パソコン	pasokon	personal computer
タバコ	tabako	cigarette(s)

From O-jama Shimasu, p. 40

場合	ba'ai	situation/opportunity
ヒツジ	hitsuji	sheep
居眠り	inemuri	dozing/nodding off
宿題	shukudai	homework
飛ぶ	tobu	jump/fly

From Visual Glossary, p. 42

一週間	isshūkan	one week
角	kado	corner (n.)
勝つ	katsu	win/be victorious
高校生	kōkōsei	high school student
まがる	magaru	turn (a corner)
精神力	seishin-ryoku	mental strength/willpower
誘惑	yūwaku	temptation

From OL Shinkaron, p. 46

豪快	gōkai	exciting/stirring
ひっくり返す	hikkurikaesu	flip (something) over
窓ぎわ	madogiwa	window/side
焼く	yaku	roast/toast/bake/grill
予約する	yoyaku suru	make a reservation

From Binbō Seikatsu Manyūaru, p. 48

ぶらさげる	burasageru	hang/dangle (something)
大学卒業	daigaku sotsugyō	college graduation
伝言	dengon	message
古き良き時代	furuki yoki jidai	good old days
ハコ	hako	box (n.)
働き者	hataraki-mono	(hard) worker
かかえる	kakaeru	hold/clutch
きりもりする	kimori suru	manage/administer
個性	kosei	individuality
息子	musuko	son
情けない	nasakenai	pathetic/pitiful
セコイ	sekoī	small/measly
たまに	tama-ni	occasionally
てんでこまい	tentekomai	whirl of activity
隣の	tonari no	adjacent/neighborhood

From Warau Sērūsuman, p. 56

美人	bijin	beautiful woman
近いうちに	chikai uchi ni	soon/before long
秘密	himitsu	secret (n.)
一晩中	hitoban-jū	all night long
ほめる	homeru	praise/praise
いきなり	ikinari	abruptly/out of the blue
イタズラ	itazura	mischievous/a trick
いずれ	izure	in time/eventually
警察署	keisatsu-sho	police station
キチンと	kichin-to	accurately/properly/neatly

面会	menkai	meeting (with a visitor)
みなおす	minaosu	form a new/better opinion of
にげる	nigeru	run away/flee
人形	ningyō	doll
ピッタリ	pittari	exactly
すみ	sumi	corner/nook
たすける	tasukeru	rescue/save (v.)
ずっと前	zutto mae	a long time ago

From Naniwa Kin'yūdo, p. 64

地名	chimei	place name(s)
チラシ	chirashi	newspaper insert(s)/handbill(s)
上建屋	doken-ya	general contractor
英国	Eikoku	England/Great Britain
フィクション	fikushon	fiction
踏み越える	fumikoeru	step over/beyond
半分	hanbun	half
平気	heiki	cool/calm/unconcerned
否決する	hiketsu suru	reject/turn down
筆記試験	hikki shiken	written test
保証人	hoshō-nin	guarantor(s)
印刷会社	insatsu-gaisha	printing company
事故	jiko	accident
人物	jinbutsu	character(s)/person(s)
地主	jinushi	landlord
十分に	jūbun ni	plentifully/sufficiently
架空の	kakū no	imaginary
完済する	kansai suru	pay back in full
経済	keizai	economy/financial matters
金融屋	kin'yū-ya	finance company/money lender
禁ずる	kinzuru	prohibit
高卒	kōsotsu	high school graduate
急に	kyū-ni	suddenly
求人広告	kyūjin kōkoku	help-wanted ad
給与	kyūyo	wage/salary
面接	mensetsu	interview (n.)
もうかる	mōkaru	make a profit
入金する	nyūkin suru	deposit money (in an account)
応募	ōbo	application (for a job)
応募者	ōbo-sha	applicant
おそろおそろ	osoro-osoro	timidly/fearfully
連中	renchū	people/group/bunch
探す	sagasu	seek/look for
信用	shin'yō	trust/confidence
失業	shitsugyō	unemployment
証券	shōken	securities/bonds
相違点	sōi-ten	difference(s)
吸殻入	suigara-ire	ashtray (in a public place)
滞納している	tainō shite-iru	be in arrears
退職金	taishoku-kin	retirement benefits
頼む	tanomu	ask (a favor)/request
登場する	tōjō suru	appear/enter the scene
倒産する	tōsan suru	go bankrupt
運送屋	unsō-ya	trucker/moving co. (operator)
割る	waru	divide/discount
約束	yakusoku	promise
約束手形	yakusoku tegata	promissory note
夜逃げする	yo-nige suru	escape by night/disappear
融資	yūshi	financing

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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Afro-American male planning a trip to Japan seeks Japanese pen pals. Interests include art, shopping, underground music, poetry. Chris Davidson, PO Box 43718, Detroit, MI 48243

American man, 37, seeking Japanese/Japanese-American ladies (20's-40's) for correspondence, friendship, possible romance. Interests: traveling, Japanese culture, more. Please respond (photo optional). Dave Masce, Box 1041, San Jose, CA 95108

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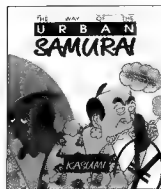
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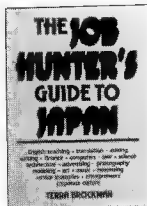
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楽	358	GAJU, music; RAKU, pleasure; <i>tano(shimu)</i> , enjoy; <i>tano-</i> (shii), fun, enjoyable, pleasant	
	75	音楽 <i>ongaku</i> music	347
	2324		111
	楽		111
楽	音楽家 <i>bonnaka</i> Japanese puppet theater	111	111
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楽	楽	楽	楽	GAJU, music; RAKU, comfort, ease; <i>tano(shii)</i> , pleasant 楽しみ <i>tanoshimi</i> , pleasure 音楽会 <i>ongakukai</i> , concert, musical 気楽 <i>kiraku</i> , ease, comfort (木 15)
	白	白	白	
331	白	白	楽	
13 strokes				

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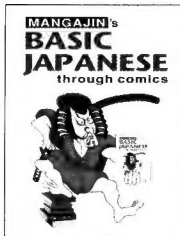
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sample な, の, 標本, 見本 (も取る); (質) だ
なめ; Statistics サンプリング

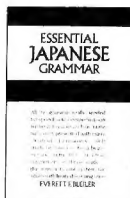
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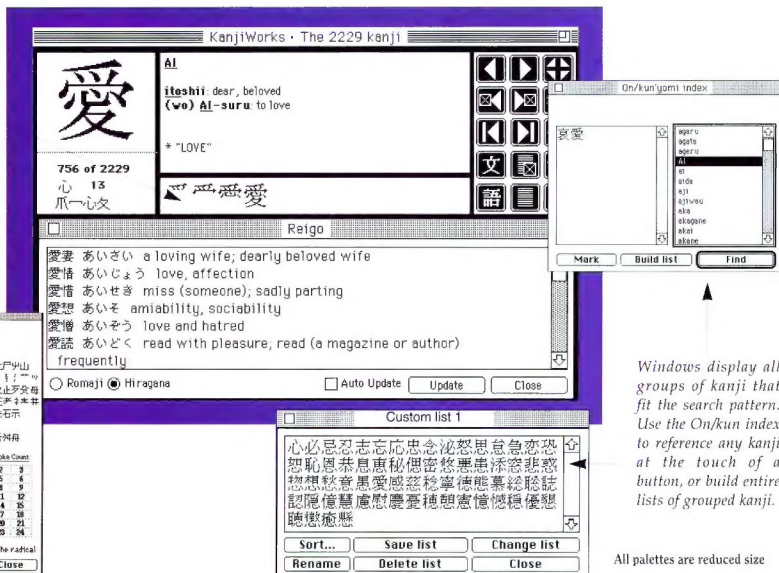
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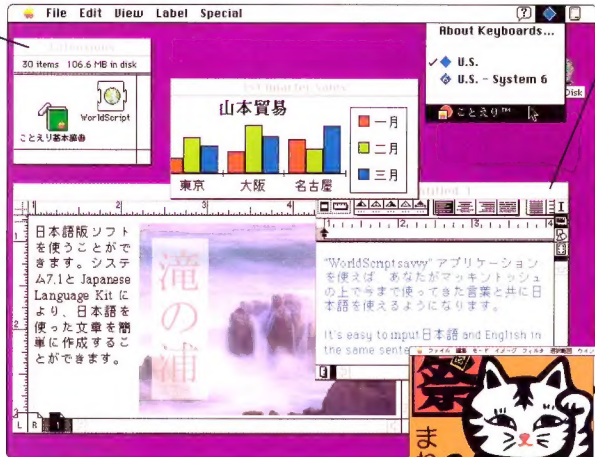
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